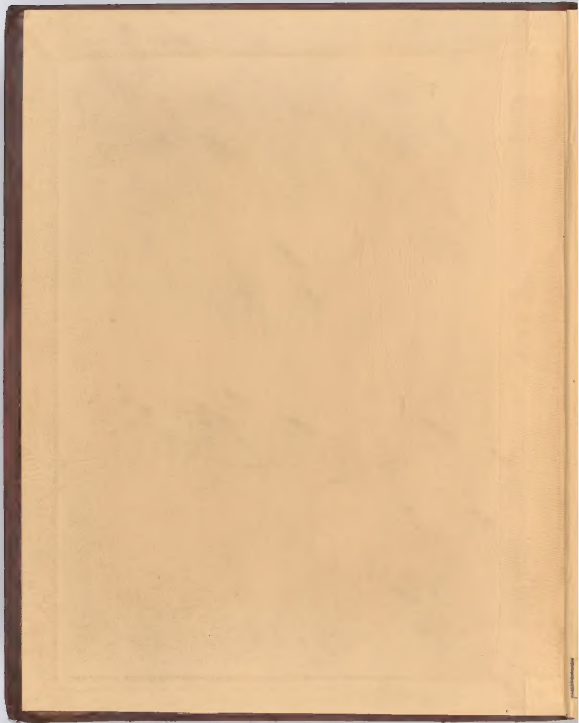


REGISTERED DESIGNS
OF
CABINET FURNITURE.



T. C R O S S.
GENERAL DRAPER &c
HEYTESBURY
&
CODFORD.



2-7442

PL 747 2042 150

Five Tables containing, 2000 1880.

C. N.



PRINTED AND PUBLISHED BY
W. WATERMAN AND SONS, LIMITED,
LONDON WALL, E.C.

NOTES

ON

HOUSEHOLD FURNITURE.

THE growth and elaboration of household furniture are more thoroughly dependent upon the spread of civilization and luxury than most of the sister arts, because the idea of comfort exists only in an advanced state of society. The "noble savage" who ranged the primeval forests cared for no home within walls, and the nomadic tribes of a higher state of progress had no wish to lumber themselves with any chattels that were not absolutely needful. Even higher still in the scale there is little in common between the chairs and tables and cabinets of a Nineteenth century house and the heavy articles in one of the Middle Ages.

Thus it is that the art of decorative furniture has risen to importance in times of peace and plenty, and fallen again when warlike races have become all-powerful. Some of the earliest specimens of decorative furniture are to be traced to the sculptures and wall-paintings of the ancient Egyptians, and as Sir Gardner Wilkinson remarks, "many of the furniture were of the most elegant form, and were made of ebony and other rare woods covered with rich stuffs, and very like to some now used in Europe, to which, indeed, they have frequently served as models." The Greeks were very simple in their habits during the heroic age, but in later times they exhibited great magnificence in the structure of their bedsteads. Still, according to Plutarch, the Asiatics were in the habit of saying that "the Greeks did not know how to make a bed." It is not always safe to place much reliance upon the florid descriptions of the poets, but it is worthy of a passing notice that those of Greece speak of their chairs and stools as beautiful, as splendid, and as costly, which last they might easily be when made of beaten gold.

The Romans spent large sums on the furniture of their rooms, and after the conquests of their great generals, when the spoils from Carthage and Corinth were poured into Italy, we read of amounts paid for tables and tapestries that appear almost fabulous.

In recapitulating the different fashions that have been in vogue during many centuries in this country of ours, it is necessary to remark upon the extreme simplicity of furniture among the Saxons. This often consisted of little more than a series of benches and a huge table which was sometimes fixed to the floor, and upon which the dwellers in the house and the guests slept at night. A bedstead was a luxury only resorted to for the sickness of the house.

The Norman Conquest naturally caused a greater refinement to prevail; and William of Malinesbury remarks that the houses of the Saxons were low and mean, and their way of living luxurious and extravagant, whereas the Normans, though moderate and even abstemious in their diet, were fond of stately and sumptuous houses. Chests for holding property, which

were used as seats and tables by day, as couches at night, and generally as receptacles for all things which were easily removable, became common. In the twelfth century *dressers* were introduced, which were afterwards altered into sideboards; and in the reign of Edward I. foreign artists were invited to England to decorate the household furniture. Tapestry became more common, plate and other ornamental objects were set out on shelves, and chests were covered with ornament. These chests or trunks were a survival from nomadic life, and were used by all classes for many centuries, from the monarch who carried them about in his progresses, to the poorest man who could afford to have a roof over his head. Perhaps no piece of furniture has been more persistently used in all ages, and we shall therefore have occasion to allude to it further on.

Mena. Jaqueuaint points out that in the thirteenth century a separation was made amongst the workmen who were employed in the construction of furniture, and thenceforth there existed the two classes of carpenters and joiners. "The first applied themselves solely to massive works; the others, advancing further and further into the domain of art, became assimilated with the regular sculptors, and traced on the pliant wood flowery patterns, with elegant scrolls of foliage, forming a framework to scenes from sacred or profane history, or else representing in Gothic or quadripartite compartments subjects of fables or legendary songs."

The change in the habits of our forefathers during subsequent years was not sufficiently great to need any special mention here until the full wave of the Renaissance swept over Europe and transformed the whole aspect of art. Henry VII. patronised the arts of peace; and artistic furniture grew rapidly during his reign and that of his successor. Artists of distinction were invited by Henry VIII. and his courtiers to make designs, and Holbein was the chief of those who accepted the invitation. Although the influence of the Renaissance was largely felt in England, it did not take a purely Italian form, but adapted itself to the spirit of the nation, and the Tudor style was the result. The decoration was largely architectural, and the cabinets and other articles of furniture, most of which were fixed in position, were designed in unison with the walls. In Queen Elizabeth's reign a certain amount of comfort became more general; and William Harrison, whose description of England is prefixed to Holinshed's Chronicle, makes a definite statement on this point. He writes—"The furniture of our houses also exceedeth, and is grown in manner even to passing delicacy; and herein I do not speak of the nobility and gentry only, but likewise of the lowest sort (in most places of our south country). Certes, in nobleman's houses it is not rare to see abundance of arras, rich hangings of tapestry, silver vessels and so much other plate as may furnish sundry cupboards, to a sum oftentimes of a thousand or two thousand pounds at the least; whereby the value of this and the rest of their stuff doth grow to be almost inestimable." He then goes on to say that the houses of knights, gentlemen, merchants and wealthy citizens contained tapestry, Turkey-work, pewter, costly cupboards of plate, &c. This luxury descended even lower; for the inferior artificers and farmers also learned to garnish their cupboards with plate, their joined beds with tapestry and silk hangings, and their tables with carpets and fine drapery. This is rather a highly-coloured picture, and letters of the time do not corroborate such a view of the general luxury of household furniture.

As in the Tudor style the art of the Renaissance was adapted to English habits, so the Jacobean style that succeeded it exhibited an equally sound taste in the artists who produced it. The great houses in the reigns of James I. and Charles I. were furnished with much splendour, and many of the old mansions which still exist contain furniture that has remained from that day to this. One of the finest of these is the magnificent mansion at Kewstoke, near Sevenoaks, which contains furniture of James I.'s time. Mr. C. L. Eastlake, in describing the contents of this old-world place, says—"I had the good fortune myself to discover a slip of paper tucked beneath the webbing of a settee there, and bearing an inscription in old English characters, which fixed the date of some of this furniture indubitably at 1600. The sofas and chairs of that period are constructed of a light-coloured close-grained wood, the rails and legs being properly jointed together and painted where the framework is visible with a red lacquer, which is ornamented with a delicate foliated pattern in gold. The stuff with which they are covered was originally a rose-coloured velvet, which has now faded into a scarcely less beautiful silver-grey." It is worthy of mention in this place that the earliest patent of any object of furniture taken out in England is dated 1620. It was by one John Dickson, and for "a certain commodious instrument called a back stall, back frame or back skreen, for the ease and relieve of such sick persons and others as are or shall be distempered or troubled with heats of their backs through contumelious keeping or lying on their beddes."

After the Restoration the influence of France became as all-powerful in the designs of furniture as it was in dress and other habits. The use of incongruous materials became general; thus, chairs were made of gold, and tables of silver. The French style, which at first under Louis XIV. was gorgeous, gradually degenerated, and a redundancy of ornament became its chief characteristic. During the reigns of William III. and Queen Anne a certain amount of Dutch influence made itself felt, although French design still held its place.

A purer taste was introduced about the middle of the eighteenth century; and Thomas Chippendale, a cabinet-maker in St. Martin's-lane, whose name is now held in very special honour, was a leader in this revival, which was largely brought about by the teaching of the architect, Sir William Chambers.

In the year 1759 first appeared Chambers' *Civil Architecture* and Chippendale's *Gentleman and Cabinet-Maker's Director*, both of which books went subsequently through several editions. Chambers dealt chiefly with the architectural portion of the subject: with the chimney-pieces, the ornaments for ceilings, &c.; but Chippendale followed out the principles of pure design in movable furniture. Chippendale takes very high ground in this book, for he commences his subject with remarks on the five orders of architecture, and the rules of perspective. He produced a great variety of design, much of which is of a peculiarly elegant character. The backs of chairs are treated in a very varied manner; thus some are riband-buckled and others harp-shaped. The legs are solid and good, some are rounded and others square, but few are designed in the plain, weak manner that his imitators now frequently adopt. Some of the furniture is designed in the Chinese taste that was introduced into England by Chambers. Chippendale's efforts to improve the art to which his talents were devoted appear to have been received with some severe criticism, for he remarks at the beginning of his book—"I am not afraid of the fate an author usually meets with on his first appearance from a set of critics, who are never wanting to show their wit and malice on the performances of others. I shall repay their censure with contempt. Let them, unmolested, deal out their pointless abuse, and convince the world they have neither good nature to commend, judgment to correct, nor skill to execute what they find fault with." In spite of this high tone Chippendale discovered that as a tradesman he must consent to live by his customers, even when the taste of those customers was bad, and therefore his book will be found to contain several designs in the debased French taste, the florid ornamentation of which is very liable to be chipped off. These designs are quite opposed to his own chaste style, and it is rather curious that some of these, adapted to frames and corbels, are now specially referred to as Chippendale work.

The brutal effects of heavy carved wood were now superseded by elegant light woods in the flat. Cipriani, Angelica Kønigsmann, and other artists, were employed to paint medallions and borders for tables and cabinets, and no drawing room was considered complete which did not contain some specimen of this union of the painter's and the cabinet-maker's arts.

A few years after Chippendale, appeared Thomas Sheraton, a cabinet-maker of Davies-street, Grosvenor-square, whose name is now almost as well known as that of his predecessor. In 1793 appeared *The Cabinet-Maker and Upholsterer's Drawing Book*, a very handsome work, in two quarto volumes. The importance which Sheraton attached to the science of his subject may be inferred from the fact that the first volume is filled with disquisitions on geometry, the five orders of architecture and practical perspective, while the second only is devoted to a display of *present taste of household furniture*. The frontispiece is amusingly allegorical, and may be described as follows:—Geometry is seen standing on a rock while Perspective talks to him; the genius of Drawing, who is supplied with wings, shows some patterns to an artist; and in the background is Architecture, while the Temple of Fame, to which "a knowledge of these arts directly leads," is seen in the distance. The motto still further illustrates the author's views, which are carried out in the book itself by the attention paid to the perspective of furniture and the relative positions of the articles themselves. It runs thus—"Time alters fashions and frequently obliterates the works of art and ingenuity, but that which is founded on Geometry and real science will remain unalterable."

The exarations at Pompeii in the middle of the last century exerted a very considerable influence upon public taste, and imitations of classic forms gradually became fashionable. One of those who had the largest share in the production of this revival

in England was the eminent Thomas Hope. His primary object was to obtain some furniture which should harmonize with the spirit of his noble collections; in his own words—"having occasion to appropriate a little repository for the reception of a small collection of antiquities, Greek and others, I determined to make a first attempt towards giving the few articles of furniture required for this purpose, in addition to the more essential modifications of utility and of convenience, some of those secondary attributes of elegance and of beauty." He complained that the furniture of houses was left to upholsterers, and that their taste consisted in the production of art of the degraded French school. He obtained his models from Italy, but when he searched for carvers and carsters to whom he could confide his designs, he says that he could only find two artificers in London suitable for his purpose, and these were Decais, a bronzist and native of France, and Bosquet, a carver, born in the Low Countries. In the year 1807 Thomas Hope published a large folio volume, entitled *Household Furniture and Interior Decoration*, but his tripods and his griffins, his lyres and his caryatides did not meet with immediate appreciation. The oedea spoke, and their words were against him. It was absurd that a sane man should busy himself with such frivolous pursuits. The great critic, Jeffrey, set to work to demolish his victim, and this is how he began the attack. "If the salvation of Europe depended on Mr. Hope's eloquence, he could not have exerted it with more earnestness and animation; and we are convinced that neither the restorers of learning nor the reformers of religion ever spoke of their subject in terms half so magnificent, nor of their abilities with such studied and graceful modesty as this ingenious person has here done in recommending to his countrymen a better firm for their lamps, side-boards and cradles." In spite of opposition the publication of this book exerted a very wide influence. Classicism became the fashion, and much elegant design was produced by the artists of the day.

What would be Jeffrey's feelings if he could come to life again now, and hear the disputes that rage on this question, which he thought so much beneath serious consideration! These who feel deeply will speak warmly, and surely the treatment of that which immediately surrounds us is worthy of some serious consideration.

Having rapidly sketched the history of some of the changes of fashion in domestic furniture in England up to the beginning of the present century, we now propose to say a few words about the changes that have taken place in certain of the articles themselves.

The Hall was once the place where all met. The host and his chief guests sat on the dais, and the household at the side or lower tables. In the first half of the sixteenth century it became customary for the family to withdraw from the hall, and a dining parlour or banquetting room was added to the house. In the Ordinances of Eltham, issued in the year 1526, mention is made "that sundry noblemen, gentlemen and others, do such delight and use to dine in corners and secret places, not repairing to the high chamber or hall."

We have already alluded to the use during many centuries of the huge chests which served as tables, seats and receptacles for deers, but they were such important articles of furniture that it is necessary to add here something further respecting their history. Mons. Jacquemart observes that the first qualification for these chests, destined to frequent journeys on the back of powerful sumpter horses, was strength; but he adds, that "from the close of the eleventh century the necessity of embellishing with ornaments in relief such objects as were constantly placed within sight, and which required to be in greater harmony with the splendour of hangings and dress, began to be understood; they even went further, and broad surfaces were covered with gold grounds set off with paintings." He then describes a very fine specimen of the end of the thirteenth century. It is a chest of which the sides are ornamented with arabes, enclosing figures of men at arms in full armour, and jugglers; one of the ends exhibits a warlike cavalcade, and the other a tree with spreading branches laden with leaves, while the top slightly rounded, is of quadrangular medallions, containing scenes illustrative of manners and customs and figures of civil and military personages.

Henry VIII. had in his employment a coffer-maker (see William Green), who received six pounds eighteen shillings and two pence for a coffer full of drawers and boxes, made for the use of the King. This chest must have been elaborately bound with ironwork, for Coetzely, the locksmith, received thirty-six shillings and fourpence for making the lock, gymours,

NOTES ON HOUSEHOLD FURNITURE.

handles and rings, to every drawer box. Another important class of chests were the marriage gift coffers, which were usually ornamented in a very sumptuous manner. Mons. Jacquemart describes one of these belonging to the Cornuechi Collection—"The middle compartment contains a painted escutcheon in relief; the two others represent a young married couple followed by a cavalcade, and accompanied by musicians, arriving at the paternal dwelling, where they ask for admittance; they are received and the mother embraces the young wife in a colonnaded vestibule in the presence of the assembled family; the train of attendants has disappeared, and all we can see near the doorway is the sumpter mule laden with the baggage of the married pair."

In early times little provision was made for those who wished to sit down. The Anglo-Saxons had a rough kind of seat, called a settle, which continued in use in country places for many centuries, when chairs were introduced they were made of hard wood, and it is these we read of in Shakespeare's *Merry Wives of Windsor*.—

"The several chairs of cedar look you soote
With grace of beins and every process shewer"

It was not until the beginning of the seventeenth century that the comfortable square chair, with its stuffed cushions, and turned wood legs, was introduced from Italy into England.

Few pieces of furniture have passed through so many varieties of form as the sideboard. First there was the simple table for the purpose of making the essay of provisions by the taste of the establishment. This grew into an elegant cupboard, under certain circumstances, and in others became the *dressoir* or *étagère*, upon the shelves of which china dishes and gold and silver plate were exposed to view. This last was a sort of glorified kitchen dresser, which useful article is directly descended from the magnificent *dressoir*.

The want of some system for the enlargement of dining tables must long have been felt. In a comparatively primitive state of society the difficulty was easily got over by the placing of folding boards upon trestles; but when the making of furniture had become an art, some more satisfactory plan was required. That folding tables were common in Shakespeare's time we learn from Old Capulet's command —

A hall, a hall! give room and foot a gill,
More light you know; and turn the tables up."—(*Romeo & Juliet*, Act 1, Sc. 1)

Some old English tables were made with two thicknesses, the lower one pulling out on either side to rest on supports drawn from the bed. Folding tables of this form were made in the reign of Queen Elizabeth. It was not until 1800 that a patent was taken out for the purpose of protecting the invention of an extending dining table, and in that year both John Marshall and Richard Gilson obtained patents. We must not forget to mention the hangings of a room which are alluded to by the host in the *Second Part of Henry IV.* (Act 2, Sc. 2), when he says—"I must be fain to pawn both my plate and the tapestry of my dining chamber."

The Drawing Room with all its multifarious contents is the invention of a late age. It is impossible for us, with the limited space at our disposal, to catalogue the various articles of furniture which are thought to be necessary for its completeness, and we will therefore only mention the sofa and the mirror.

The sofa retained its primitive shape for a long period of time until late years, one end has been knocked off, with the result of forming the couch. Cuvier is the poet of the sofa, and he expended much ingenuity in tracing the evolution of the chair from the stool, and the settee from the chair.

"Thus, first necessarily invested stools,
Conspicuous next suggested elbow chairs,
And lastly the accomplished sofa last."

When *mirrors* were superseded by looking-glass, a very important article of furniture was produced which soon became a prominent feature in every well-furnished room. The Venetians supplied the world with glass mirrors for many years, until, in the seventeenth century, glass was largely manufactured both in France and England. After the Restoration these ornaments became general in England. Sir Samuel Morland, the machinist, built a room at Vauxhall, the walls of which were covered with looking-glass; and Nell Gwynn's house in St. James's square had a room on the ground floor lined in the same manner. The frames of mirrors often exhibited some of the most elaborate and elegant work produced by famous wood-carvers.

When we come to consider the Bedroom, we find that no greater change has taken place in modern taste than that which is exhibited in the altered form of bedsteads. The beds of the early middle ages had testers with curtains; then came the four-poster, sometimes of immense size, like the famous "bed of Ware" which is alluded to by Sir Toby Belch, who says—"Although the sheets were big enough for the bed of Ware in England" (*Twelfth Night*, Act 3, Sc. 2). Beds and bedding figure in old wills as legacies of value. In 1415 Edward, Duke of York, named in his will his bed of feathers and leopards, and his green bed embroidered with a compass. and in 1435 Lady Abergavenny testifies, under similar circumstances, a bed of gold swans, and a bed of cloth of gold with leopards, each adorned with gorgeous furniture. Many of the old bedsteads have a frame pannelled down to the ground, often containing drawers, presses or other safe places, under the sleeper. In the fifteenth century, however, the truckle or trundle bedstead was introduced. This was a small bedstead, which rolled under the larger one, and was designed for a valet or squire. The host in the *Merry Wives of Windsor* alludes to this when he says "There's his chamber, his house, his castle, his standing bed and truckle bed." Sheraton has a good many designs for heavy bedsteads in his book of patterns. One of these is of a very peculiar construction, it is called "a summer bed in two compartments," and is explained as "intended for a nobleman or gentleman, and his lady, to sleep in separately in hot weather." Another of his designs is described as "an salubrious bed for a single bed."

The bedstead was a more important article of furniture in France than in England, as in the former country a large amount of business was transacted around it, even in palaces. *Mons. Jacquemart* writes:—"The hour of rising was the time of giving audience; the bed, placed under a canopy and a platform had its head to the wall and was accessible on both sides; the head board alone and the pillars were visible to the eye with their sculptures: all the rest was drapery. At first the curtains used to be drawn; then came the fashion of the bedsteads 'à pan d'empire' of which the curtains lifted up. There was even a time when the hangings invaded the pillars of the bedsteads which were surrounded by sheaths of drapery. These pillars were to disappear later on, under Louis XIV., the canopy was to be suspended, allowing all the foot of the bed to be seen; and it was then that the bed-side became the rendezvous of pleasant company, bringing the latest news and sometimes scandalous gossip. In the time of Henri IV., we see the alcove appear, tending to replace the canopied bedstead."

Fashion, besides constantly changing the form of the various articles of furniture, has also changed the material with which they are made. The oldest furniture, which is usually of great strength, and frequently iron-bound, was made almost entirely of oak. Mahogany, its rival for strength, beauty and durability, was not introduced into Europe until the end of the seventeenth century. A block of the wood was sent from the West Indies to Dr. Gibbons, a physician living in Covent Garden, and was not very highly appreciated on account of its hardness, until the beauty of its grain was discovered. It then became so attractive as to rapidly supersede other woods for the general purposes of cabinet-making. Chestnut was much used for old furniture, as was also Walnut. The last-named wood again became fashionable in the present century. Rosewood, which was fashionable for drawing-room furniture some years ago, is now little used. In the seventeenth century many exotic woods were used, and some of these have been revived of late years.

It is not necessary to do more than mention the varied treatment of woods at different periods, such as the ornamentation of ebony with ivory, and the use of precious stones, chased brass, tortoise-shell, lacquer, gold and plaques, of porcelain, as ornamental materials for overlaying the wood. *Marquetry* took its name from a *Marquis*, but the art was known before his time, and

NOTES ON HOUSEHOLD FURNITURE.

may be said to have had its origin in the mosaic of the ancients. Another artist, of whom more is known than of Marquet, was André Charles Boulle, who made that kind of veneered work of tortoiseshell and thin brass which is known as Boulle marquetry. Boulle was born in 1642, and became head of the royal furniture department in France.

We have in the foregoing pages dealt with the various changes that have taken place at different periods in the fashion of furniture, but have said nothing as yet of the fashion of the present day. The nineteenth century is essentially one of imitation. Houses are built on all sides in the so-called Queen Anne style, and it is thought essential that the style of furniture should match the style of architecture. Chippendale and Sheraton are raised to the rank of prophets of the art, and their works are ransacked by those who servilely copy the designs contained in them. The battle of the styles is not confined to structure, but is fought out over the most trifling pieces of household furniture. Our teachers mix up morals with art in a most perplexing manner, and tell us that the painting and graining of wood are a sham, and the use of veneer a crime. But those who take these extreme views do not carry the whole world with them.

Under these circumstances our readers may very reasonably ask us for a few practical remarks. It is not easy in these days, when so many persons have a taste, and fight for their opinions, to keep clear of controversies. One class preaches that whatever style is adopted should be carried out thoroughly, and another class thinks that sufficient care has been taken if the elements of each separate room remain in unison. There is a very large class of the public who may justly say, we cannot afford to buy Chippendale chairs and Sheraton tables, and we do not care for bad imitations of the works of these artists. We want to live in a nineteenth-century house, and not in a sixteenth, a seventeenth, or an eighteenth century dwelling, and we wish to be able to choose that which suits our own taste. It is to supply this want that the present book of designs and patterns, showing the various modern styles combined with those of anterior date, has been produced. How far an eclectic system is carried out may be seen from a reference to the list of plates, where we find articles of furniture described as: Early English, Medieval, Gothic, Renaissance, Italian, Venetian, Louis XIV., Louis XVI., Queen Anne, Chippendale, Neo-Greek, and Japanese. Here, at least, those with the most varied tastes may find something to choose. In the picture of a hall of large dimensions may be seen how furniture can be arranged when ample space is at command, but the plates that follow show the settees, the umbrella stands, tables, girges and brackets in all forms and sizes, suitable for narrow passages as well as wide halls. Here, also, will be found designs of art-tiles for the decoration of cabinet-work and for panel paintings.

The Office, the Library, the Billiard Room and Club Room are not forgotten. That most useful article of furniture, a library table, is figured in great variety of convenient forms. In a large room steps and ladders can be placed about with comfort, but in a small one a chair that opens out into steps will always be welcomed by those who wish to reach the top shelves of their book-cases with ease.

Next comes the Dining Room, which is either the dreariest or the most cheerful room in the house. The dreariest when it is kept only for dining and the chairs are ranged with painful regularity along the walls during the day time, the most cheerful when it is used as a sitting room and a natural taste exhibits itself in all the arrangements. Ground-floor rooms in London are usually dark, and therefore heaviness of outline and darkness of decoration should be avoided. Looking-glasses in the backs of side boards as well as mirrors over the fire-place greatly help in giving the required brightness. This book contains a great variety of representations of this necessary article of furniture, from the small *chiffonier* to the massive side-board. A greater variety of style in furniture is usually allowed in the Drawing Room than elsewhere, and ample choice is afforded in this book, where strokes in black contrast with the varieties as coloured woods.

It is in the Bedroom, as has been already noted, that we see the effect of changes in fashion more than in any other part of the house. In primitive times the contents of this room were usually of the simplest character, but as civilisation progressed some of the heaviest and most cumbersome furniture was reserved for the bedroom. Nodding plumes and heavy hangings became universal, the end being that the sleeper was surrounded by the stuffiest of air. At length a change was

inaugurated, and the laws of health being better understood it became an accepted axiom that lightness and cheerfulness should reign in the bedroom. The "carposter" was abolished, and light drapery only was used for ornament. Now some persons hold that no hangings of any kind should be allowed over the bed, but it will probably be long before the extreme simplicity of the earliest times again becomes universal. As to the 1,908 designs that are contained in this book, much more might be said, but we must allow them to speak for themselves.

As the world grows older new trades and occupations naturally come into being to supply the wants produced by the altered conditions of life, but they are unable to thrust out of its proud position that ancient trade which almost more than any other is bound up with the comfort of all mankind. It is impossible to imagine a period in the world's history when the carpenter's art was not in requisition. In the earliest times the carpenter stood alone in the manipulation of wood, but as civilization progressed, the finer portions of his work were taken up by others. Utility must be thought of first in the planning of every piece of furniture, which ought to carry out the object for which it is framed in the best possible manner. Then it is that the artist steps in, and the joiner and the cabinet-maker are assisted by the man who has a fine eye for form. Utility is not overlooked, but is treated in an elegant, rather than in an ugly manner. Elegance of form having been obtained, colour, the other great element of beauty, has next to be considered, and the multitudinous variety of woods helps the artist to produce an object which pleases the taste of all those who look upon it. Science also has its place, for it gives reasons for the work of the artist, and explains the principles of curves and outlines.

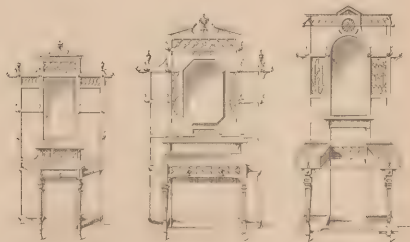
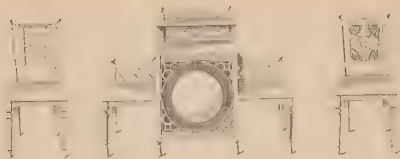
Different processes may come into use, but the substances upon which they are exhibited will remain what they ever have been. We live in an age of iron, yet wood continues to be the material upon which we must work in the production of those objects that give a charm to the spot we call our home.

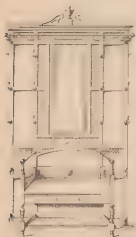
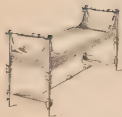
<i>Hall</i>	<i>Furniture</i>	<i>page 1 to 33</i>
<i>Library</i>	<i>do</i>	" 34 " 77
<i>Dining Room and Parlor</i>	<i>do</i>	" 78 " 177
<i>Drawing Room</i>	<i>do</i>	" 178 " 333
<i>Bed Room</i>	<i>do</i>	334 " 437
<i>Camp and Ship</i>	<i>do</i>	" "
<i>Kitchen</i>	<i>do</i>	" "
<i>Garden</i>	<i>do</i>	" "

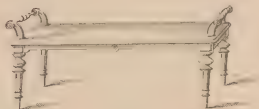
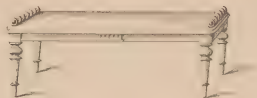
Hall Furniture.

[illegible]

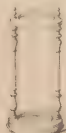
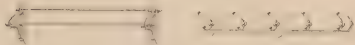


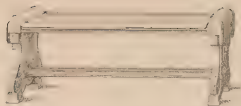


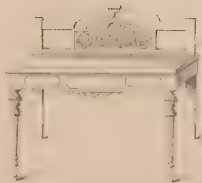
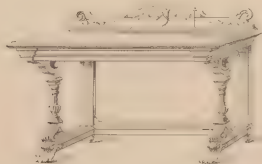
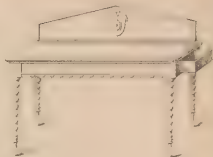
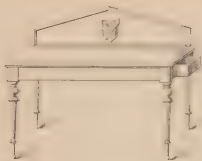




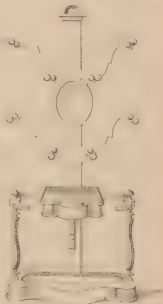
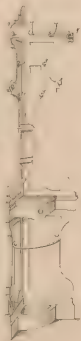
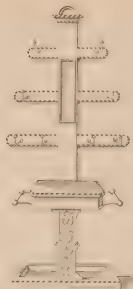


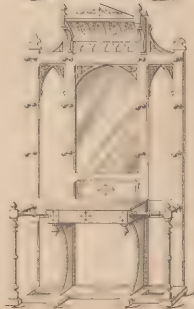
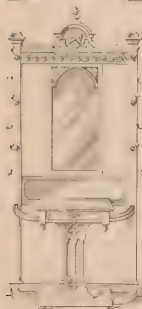
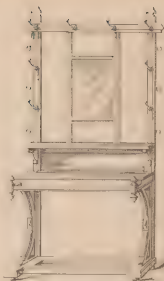


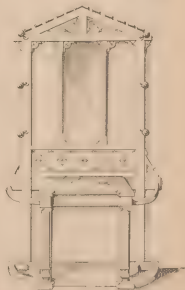
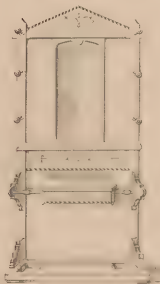
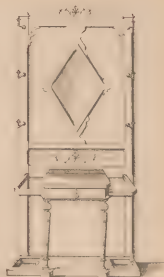


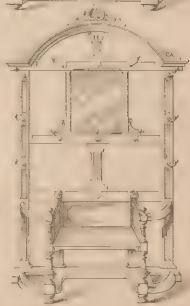
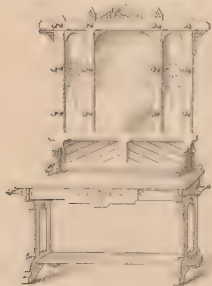
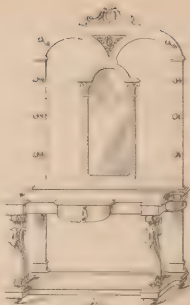
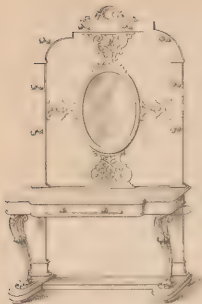


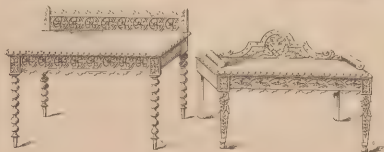
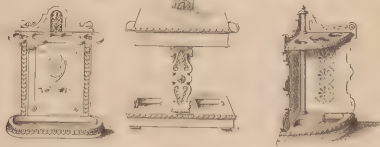
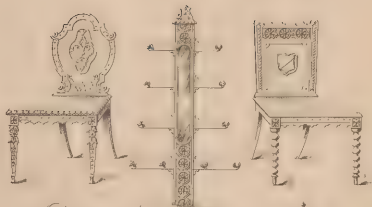


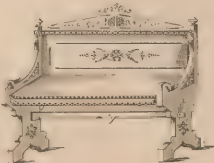
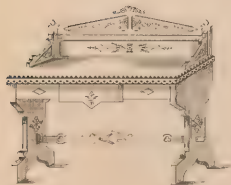
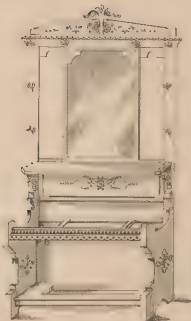


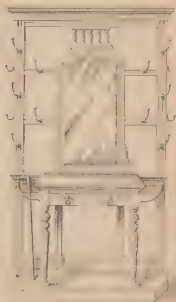
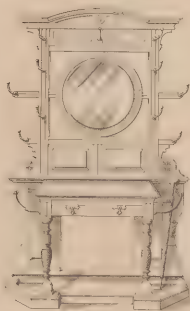
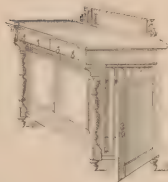


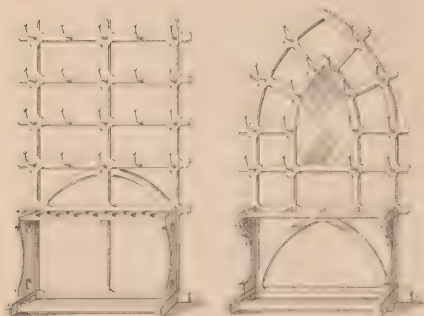
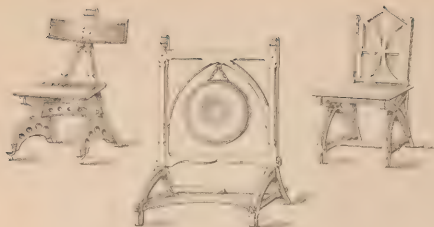


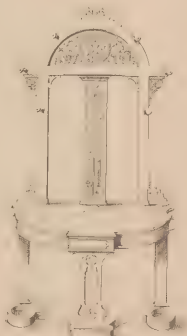
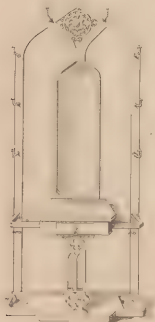


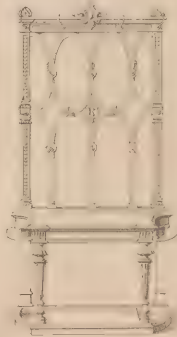
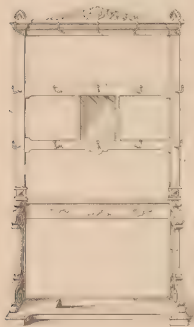


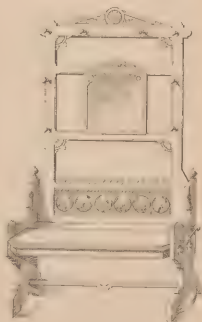
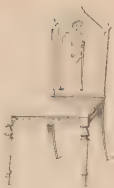


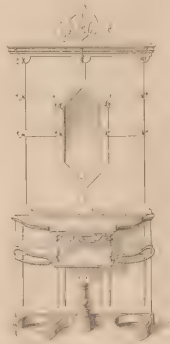
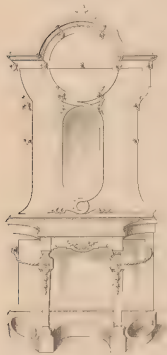


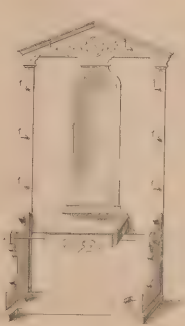


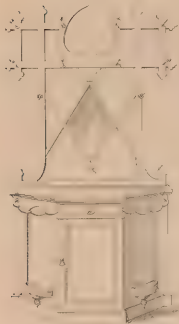




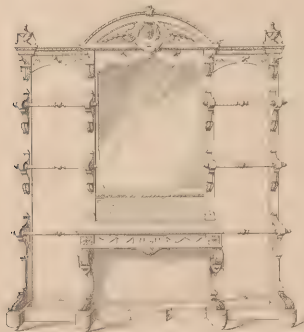
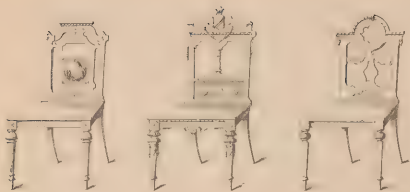




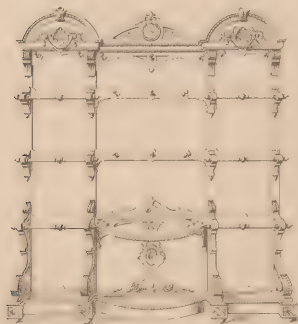
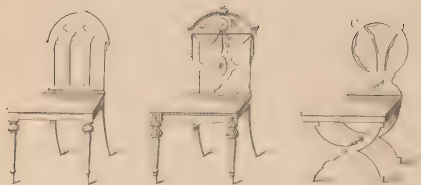


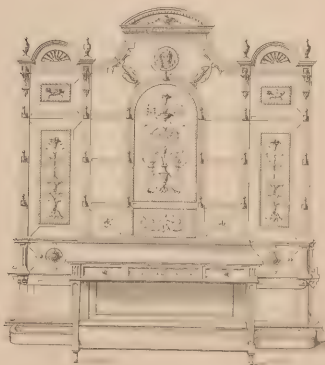
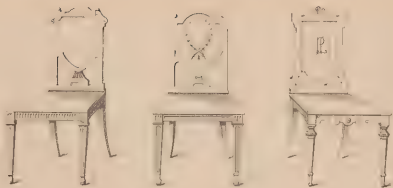


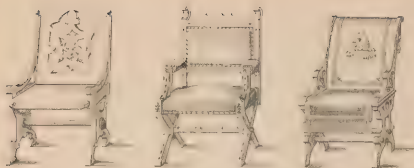


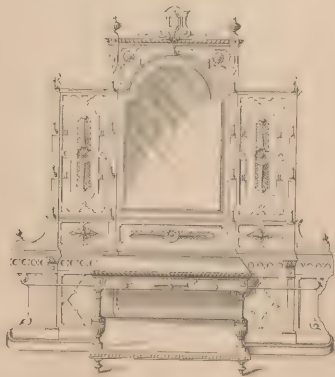
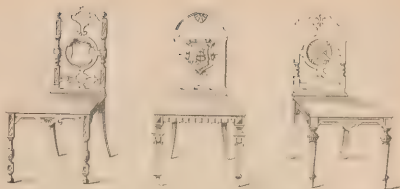


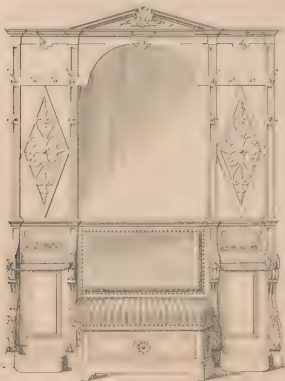








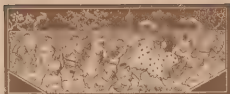




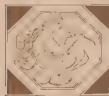
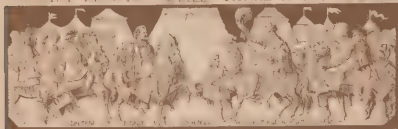


11 1 1111 5 10

DECORATION OF
BIBRETT WORK.



THE HISTORY OF CARL PANEL PAINTING

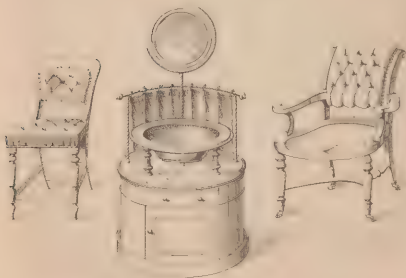


*Library, Office, Billiard, and Club Room
Furniture.*

[illegible]

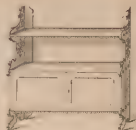


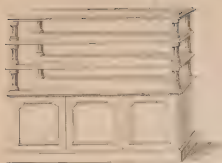


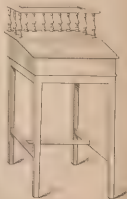
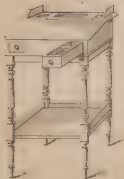
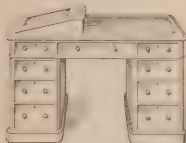
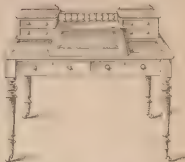




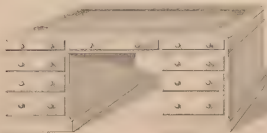
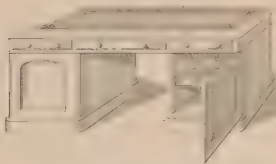
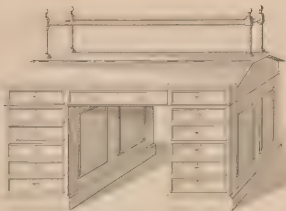


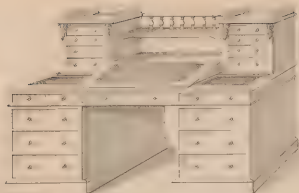


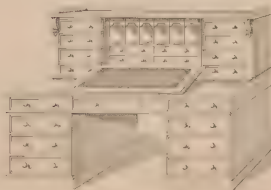
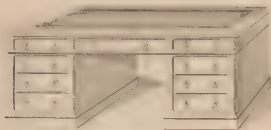


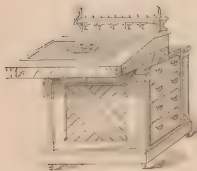
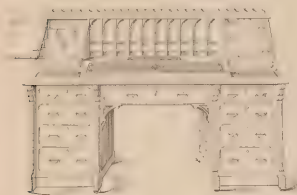
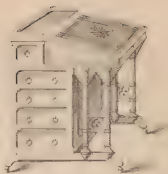
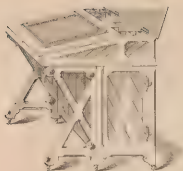


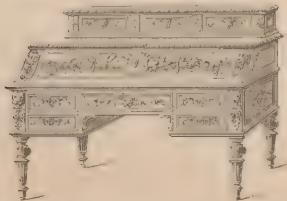
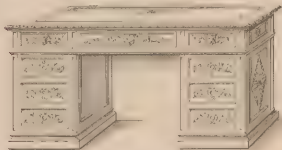
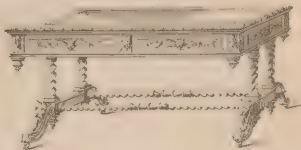


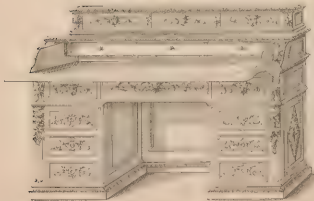
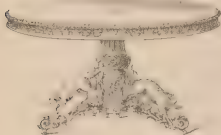
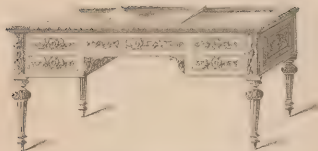


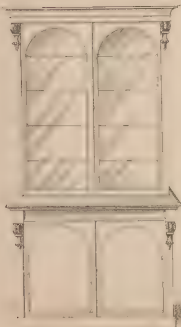




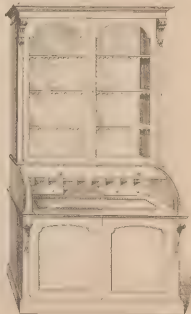
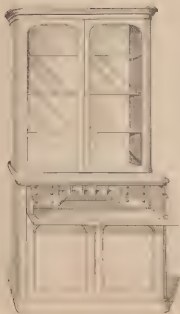


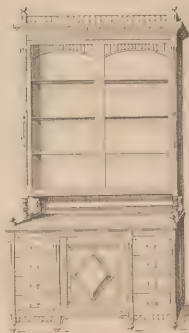
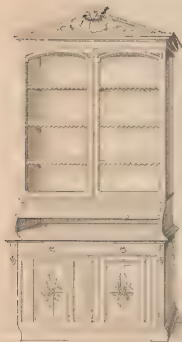


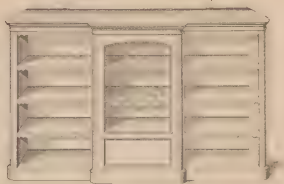




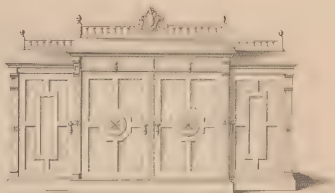


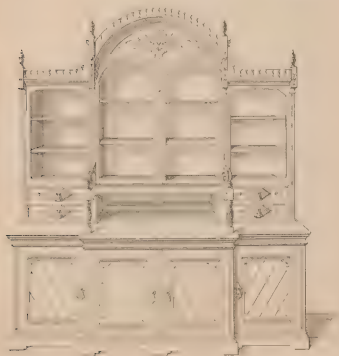










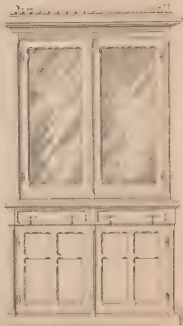
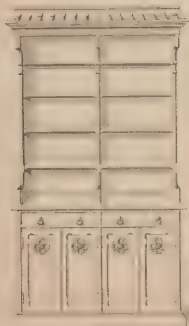
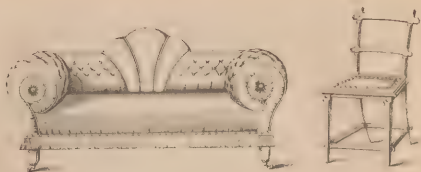




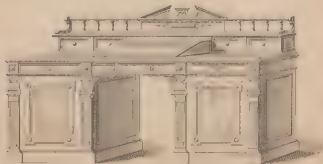


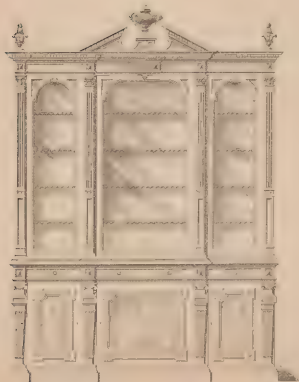


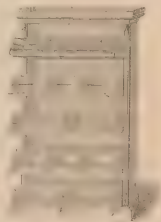
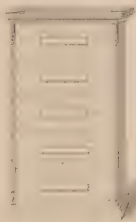


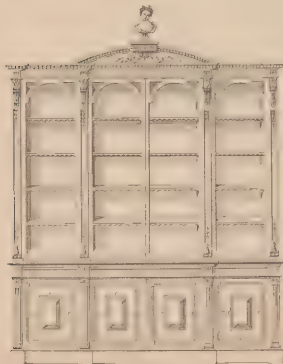
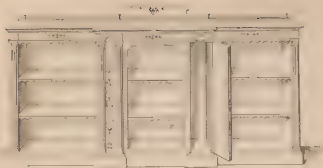


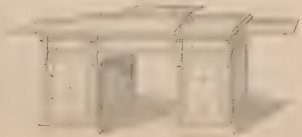
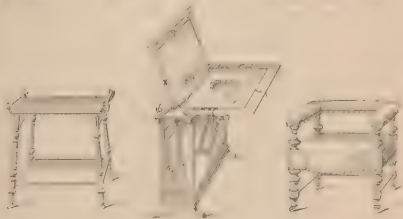




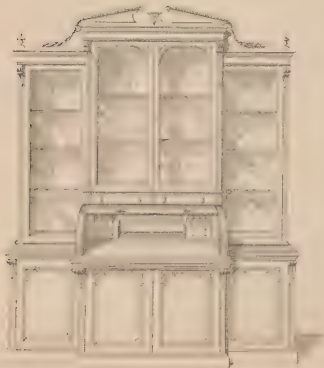


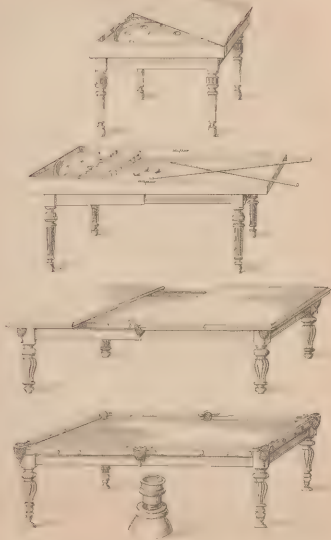


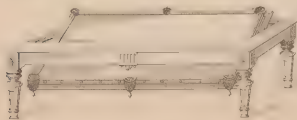
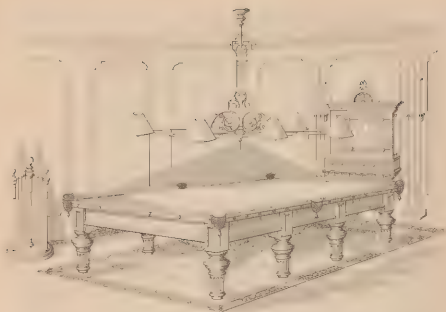


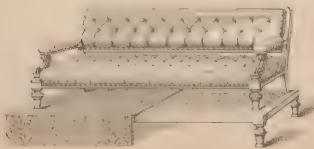
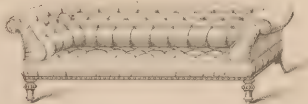
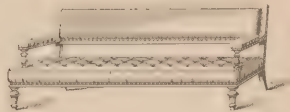
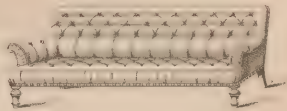


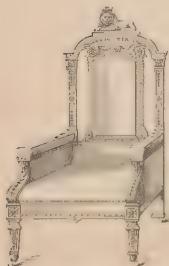
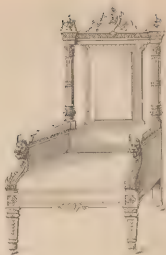
Litany

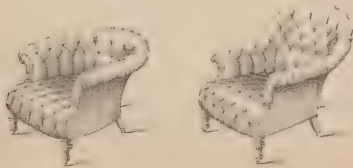
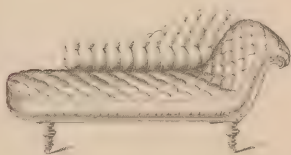


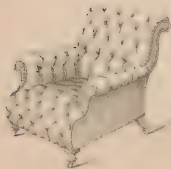
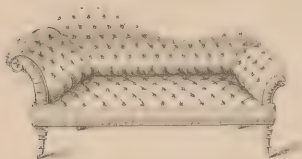


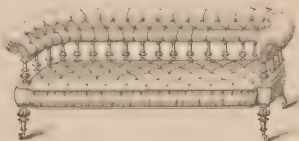


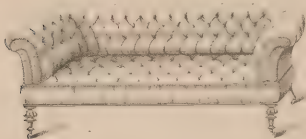












Dining Room Furniture.

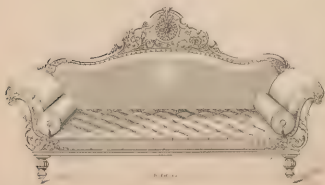
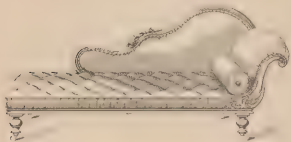
Articles.	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277	278	279	280	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297	298	299	300	301	302	303	304	305	306	307	308	309	310	311	312	313	314	315	316	317	318	319	320	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335	336	337	338	339	340	341	342	343	344	345	346	347	348	349	350	351	352	353	354	355	356	357	358	359	360	361	362	363	364	365	366	367	368	369	370	371	372	373	374	375	376	377	378	379	380	381	382	383	384	385	386	387	388	389	390	391	392	393	394	395	396	397	398	399	400	401	402	403	404	405	406	407	408	409	410	411	412	413	414	415	416	417	418	419	420	421	422	423	424	425	426	427	428	429	430	431	432	433	434	435	436	437	438	439	440	441	442	443	444	445	446	447	448	449	450	451	452	453	454	455	456	457	458	459	460	461	462	463	464	465	466	467	468	469	470	471	472	473	474	475	476	477	478	479	480	481	482	483	484	485	486	487	488	489	490	491	492	493	494	495	496	497	498	499	500	501	502	503	504	505	506	507	508	509	510	511	512	513	514	515	516	517	518	519	520	521	522	523	524	525	526	527	528	529	530	531	532	533	534	535	536	537	538	539	540	541	542	543	544	545	546	547	548	549	550	551	552	553	554	555	556	557	558	559	560	561	562	563	564	565	566	567	568	569	570	571	572	573	574	575	576	577	578	579	580	581	582	583	584	585	586	587	588	589	590	591	592	593	594	595	596	597	598	599	600	601	602	603	604	605	606	607	608	609	610	611	612	613	614	615	616	617	618	619	620	621	622	623	624	625	626	627	628	629	630	631	632	633	634	635	636	637	638	639	640	641	642	643	644	645	646	647	648	649	650	651	652	653	654	655	656	657	658	659	660	661	662	663	664	665	666	667	668	669	670	671	672	673	674	675	676	677	678	679	680	681	682	683	684	685	686	687	688	689	690	691	692	693	694	695	696	697	698	699	700	701	702	703	704	705	706	707	708	709	710	711	712	713	714	715	716	717	718	719	720	721	722	723	724	725	726	727	728	729	730	731	732	733	734	735	736	737	738	739	740	741	742	743	744	745	746	747	748	749	750	751	752	753	754	755	756	757	758	759	760	761	762	763	764	765	766	767	768	769	770	771	772	773	774	775	776	777	778	779	780	781	782	783	784	785	786	787	788	789	790	791	792	793	794	795	796	797	798	799	800	801	802	803	804	805	806	807	808	809	810	811	812	813	814	815	816	817	818	819	820	821	822	823	824	825	826	827	828	829	830	831	832	833	834	835	836	837	838	839	840	841	842	843	844	845	846	847	848	849	850	851	852	853	854	855	856	857	858	859	860	861	862	863	864	865	866	867	868	869	870	871	872	873	874	875	876	877	878	879	880	881	882	883	884	885	886	887	888	889	890	891	892	893	894	895	896	897	898	899	900	901	902	903	904	905	906	907	908	909	910	911	912	913	914	915	916	917	918	919	920	921	922	923	924	925	926	927	928	929	930	931	932	933	934	935	936	937	938	939	940	941	942	943	944	945	946	947	948	949	950	951	952	953	954	955	956	957	958	959	960	961	962	963	964	965	966	967	968	969	970	971	972	973	974	975	976	977	978	979	980	981	982	983	984	985	986	987	988	989	990	991	992	993	994	995	996	997	998	999	1000
Reference Number.																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																								

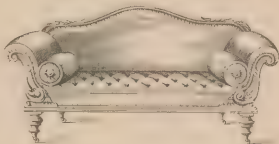
Dining Room and Parlor Furniture

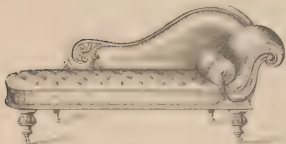
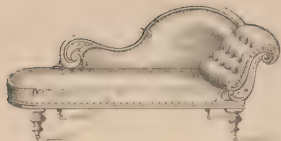


Living Room

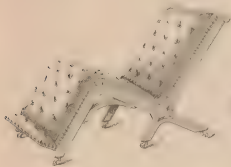


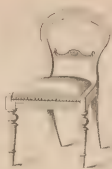












Dining Chairs



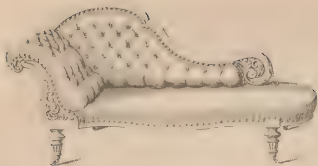


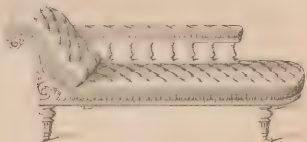




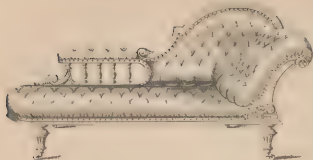




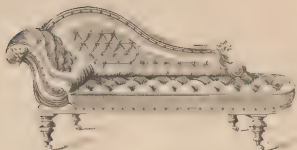




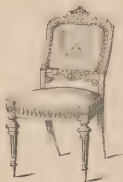
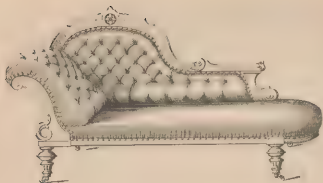
Dining Room

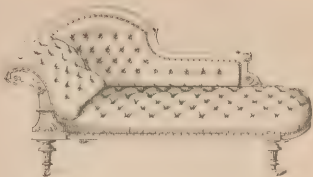


Dining Room

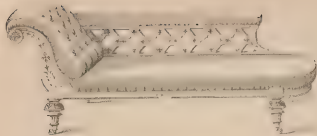


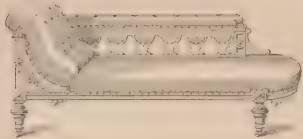
Dining Room

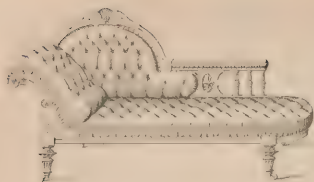


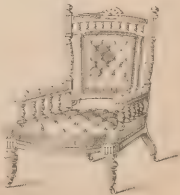
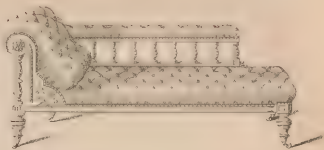


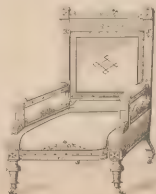
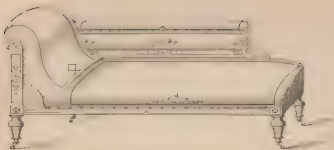
Dining Room

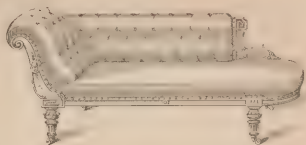


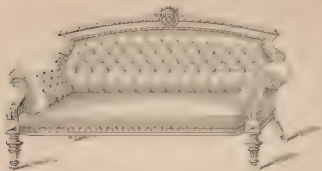


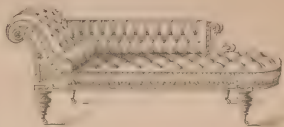


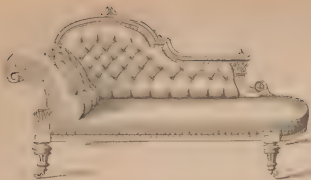


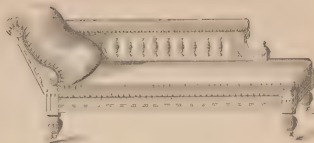




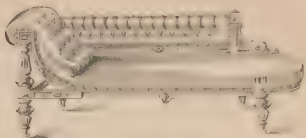


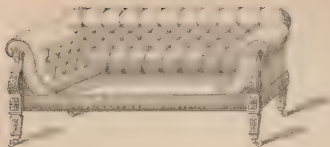




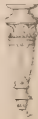
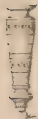


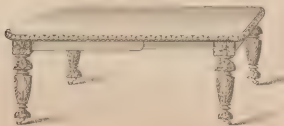




Dining Room



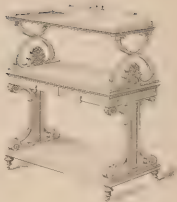
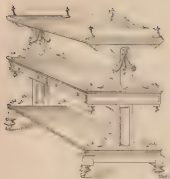


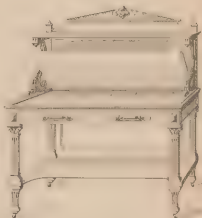
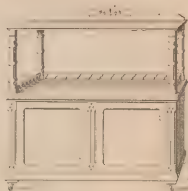
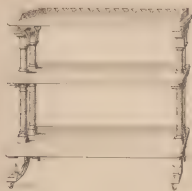


Dining Room

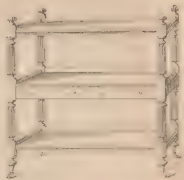


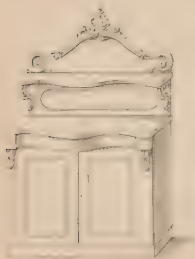
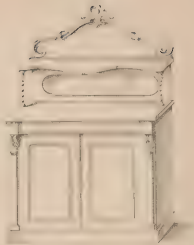








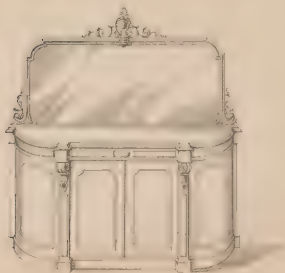








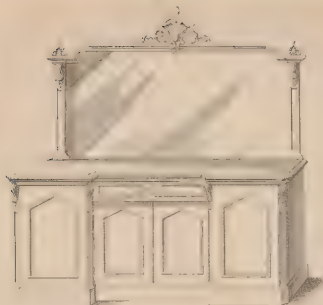


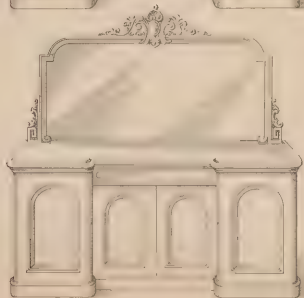
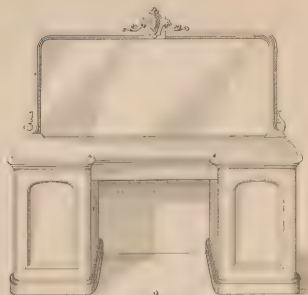






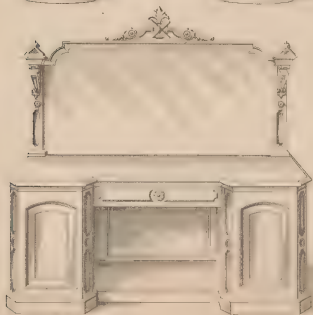


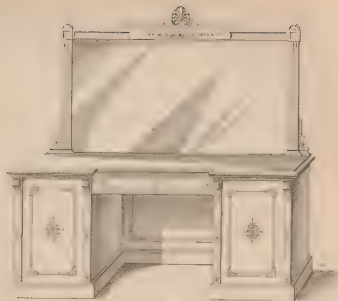












Dining Room

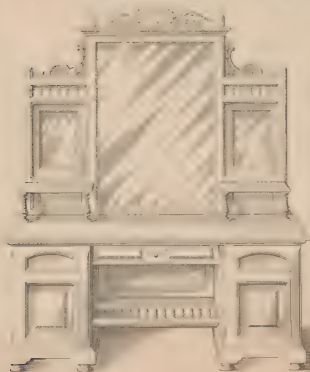


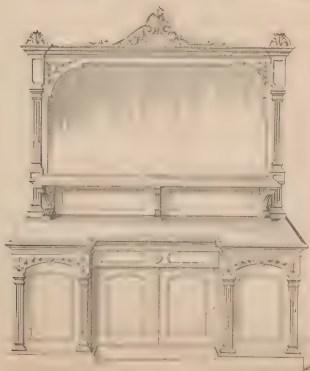




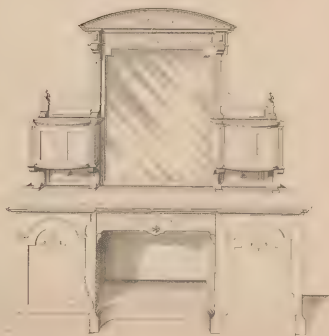


Dining Room.



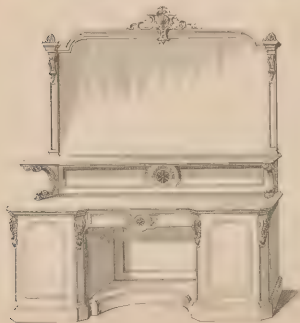
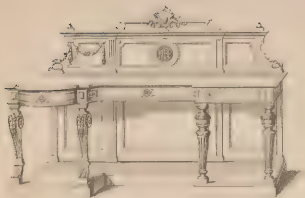












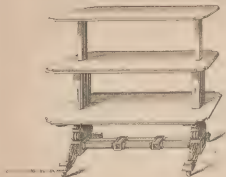




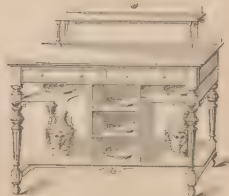
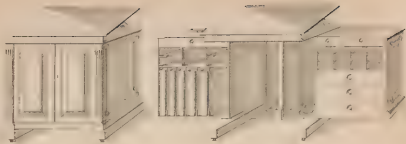


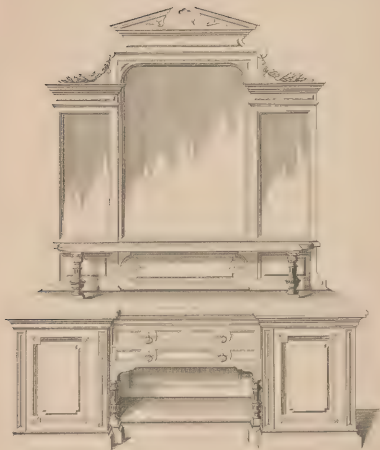


Dining Room

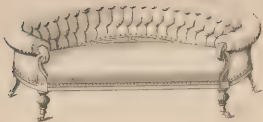


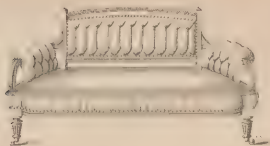




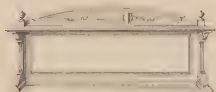




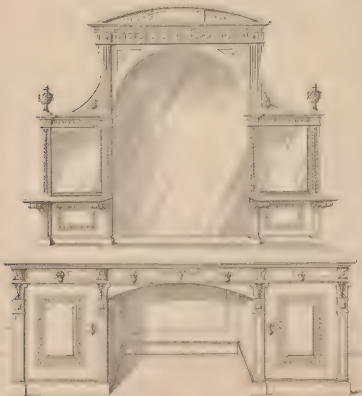


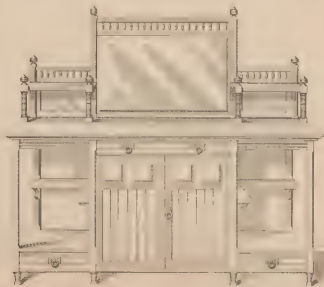
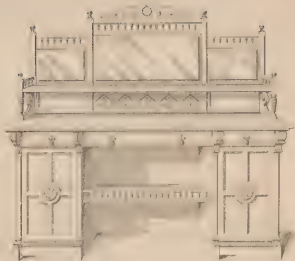






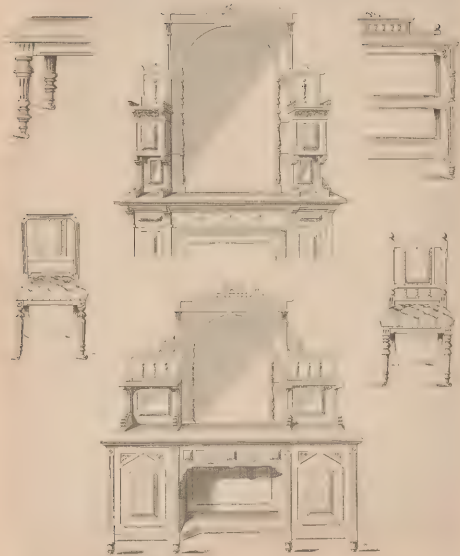
Dining Room

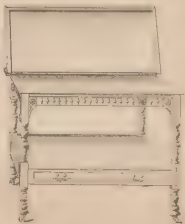
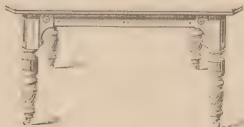




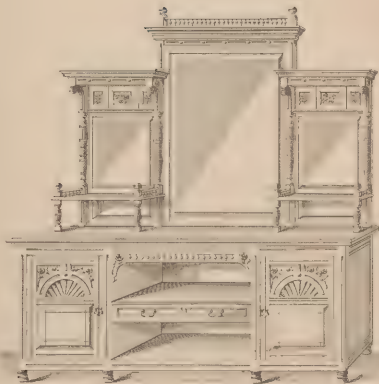




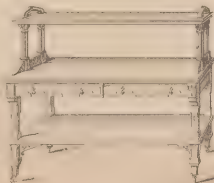
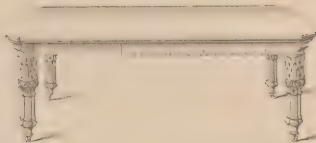










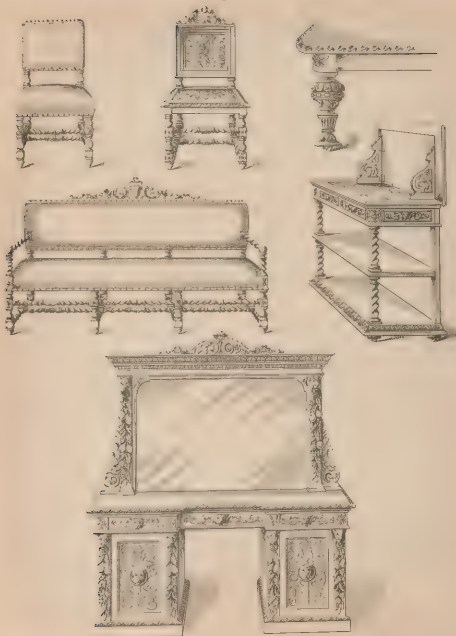


Dining Room



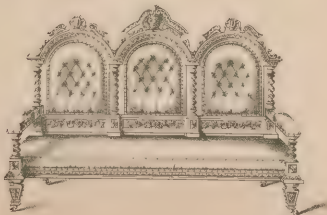
Dining Room

Living Room



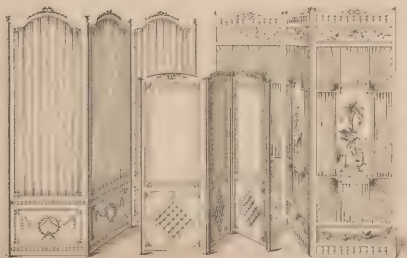
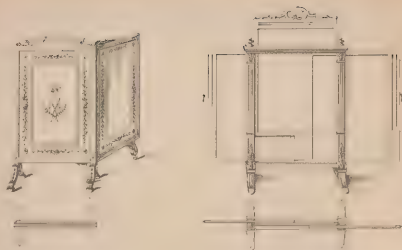




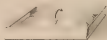


Dining Room





Dining Room

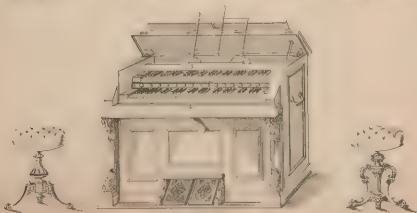
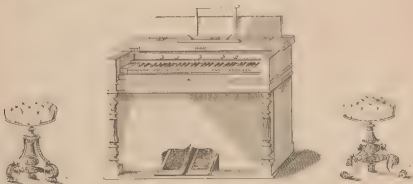
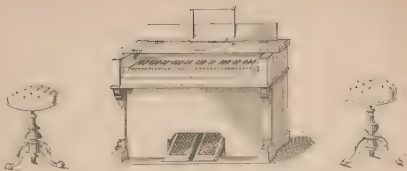


Drawing Room Furniture.

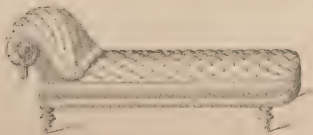
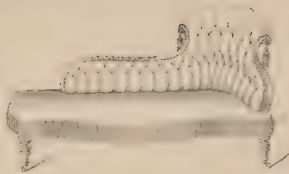
Income (see page 179)																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																									</
--------------------------	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	----

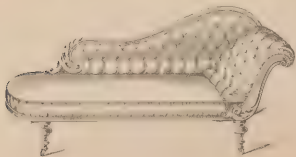
Drawing Room Furniture

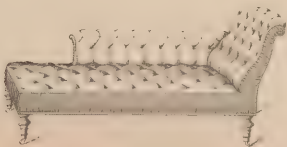
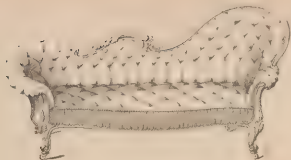




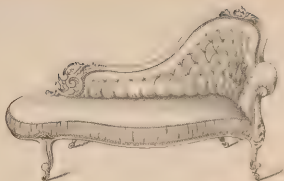


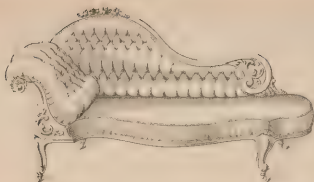




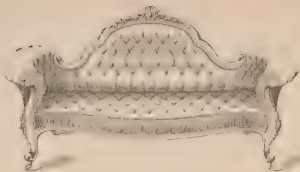






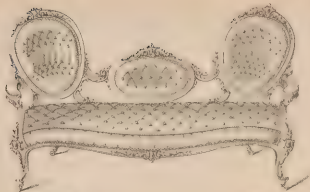
Trasero. A. 11

Drawing Room

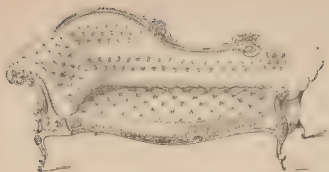


Drawing Room

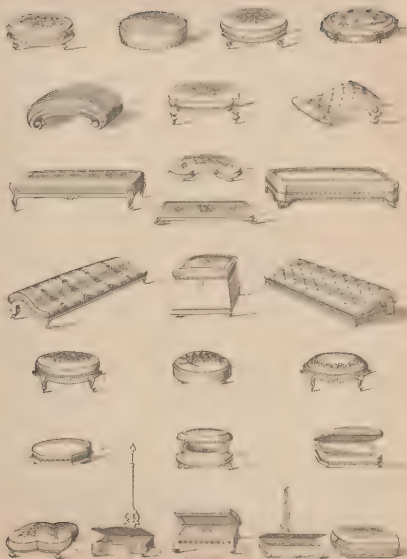


Drawing Room

Drawing Room

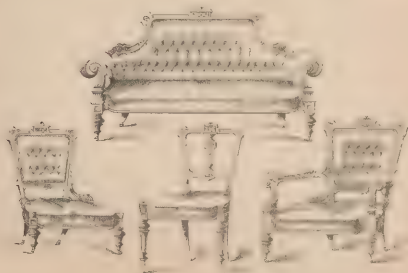


Living Room

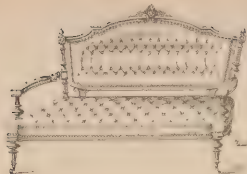


Leaning Room

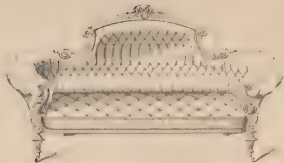


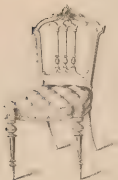
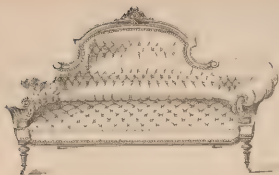


Drawing Room

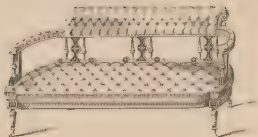


Drawing Room

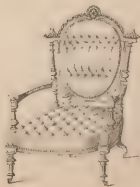
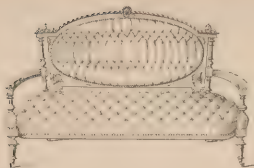


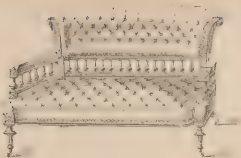


Drawing Room

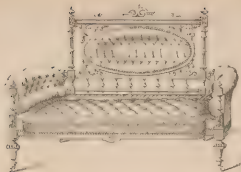


Drawing Room



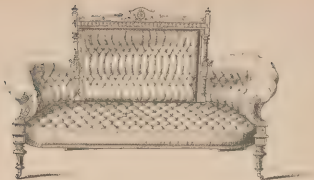


Drawing Room





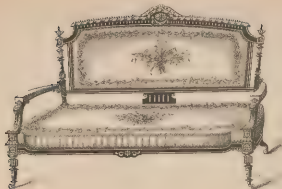
Drawing Room

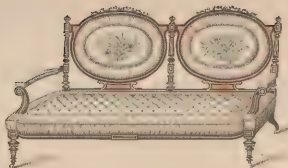


Drawing Room

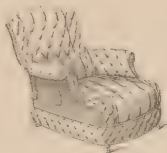


Drawing Room

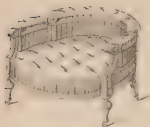




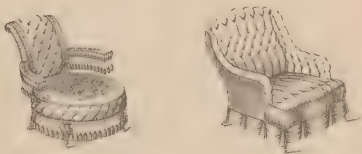




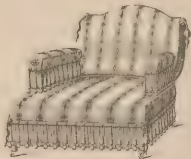
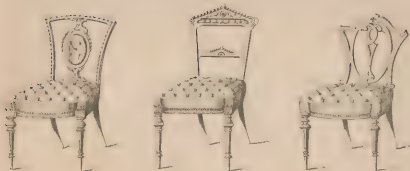
Leaning Room



Drawing Room



Drawing Room

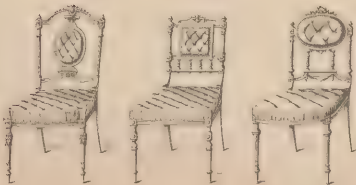
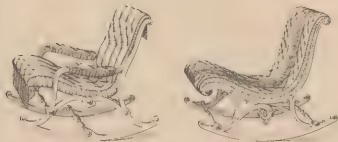




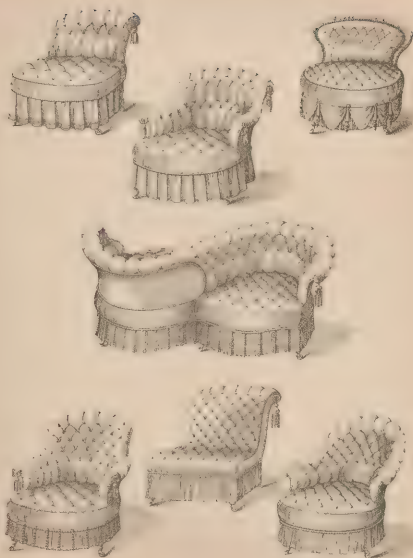
Dining Room



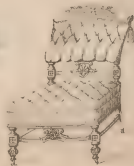
Drawing Room



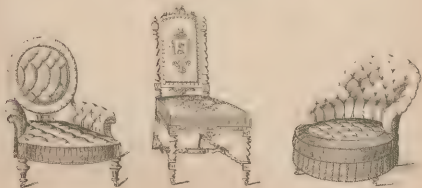
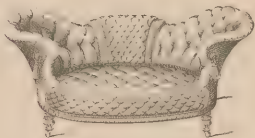




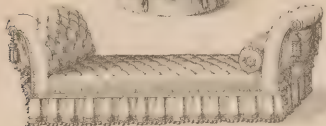
Drawing Room



Drawing Room



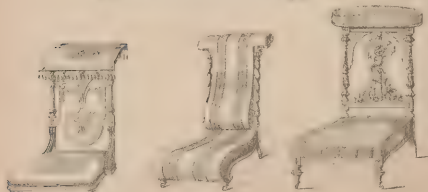
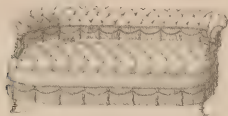
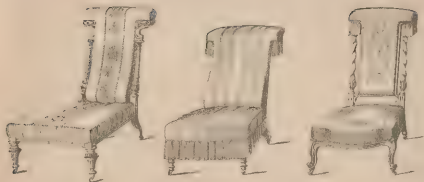
Living Room



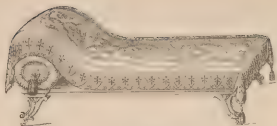
Drawing Room

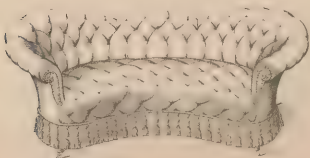
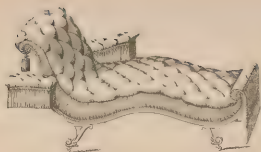


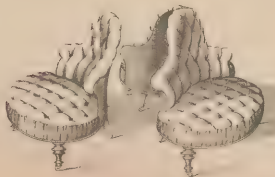
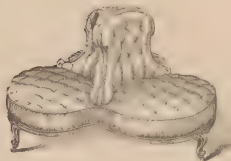
Leaning Room



Drawing Room



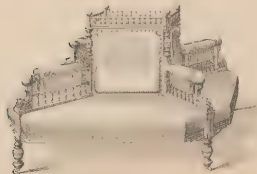
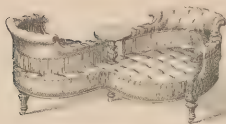




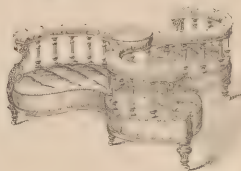


Drawing Room

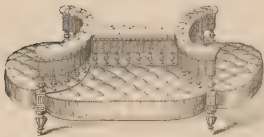
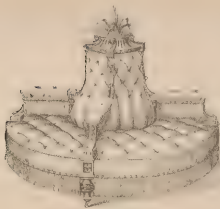




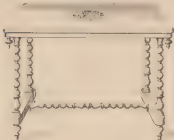
Drawing Room



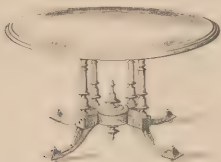
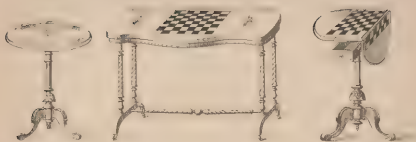
Living Room



Drawing Room



Drawing Room





Drawing Room



Drawing Room



Drawing Room

Drawing Room



Drawing Room



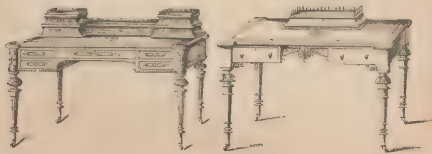
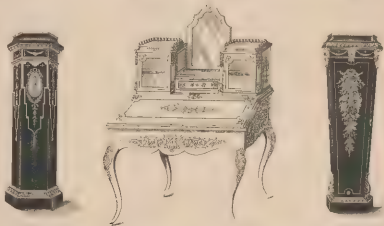




Drawing Room



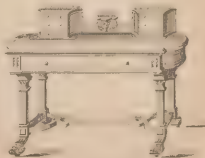
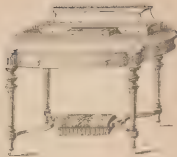
Drawing Room



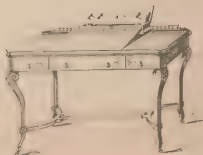
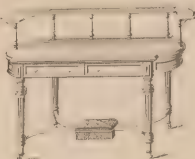
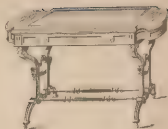
Drawing Room



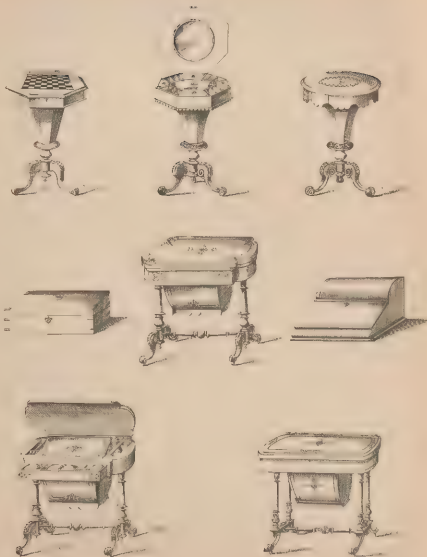
Leaning Room

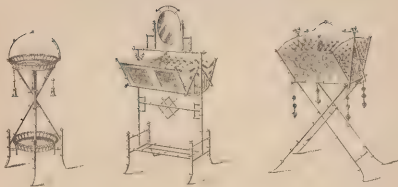


Leaving Room

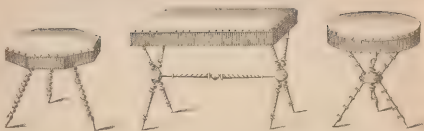


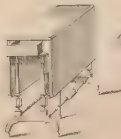
Drawing Room



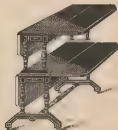
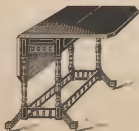
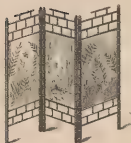


Drawing Room

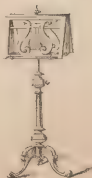




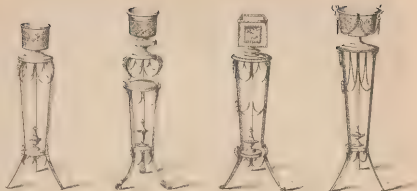
Drawing Room



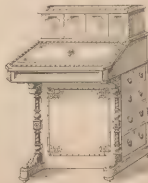
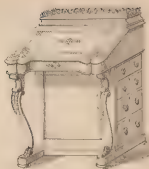
Drawing Room



Drawing Room

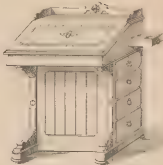


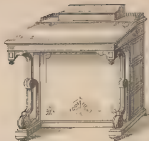




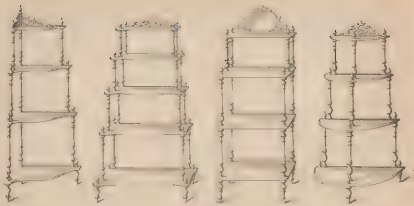
Drawing Room

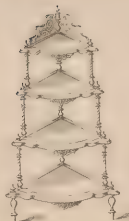




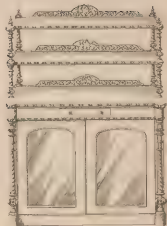
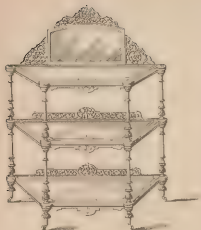


Leaning Room

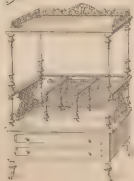








Living Room

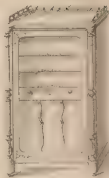


Drawing Room





Drawing Room







Drawing Room

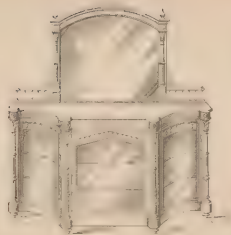


Drawing Room



Drawing Room

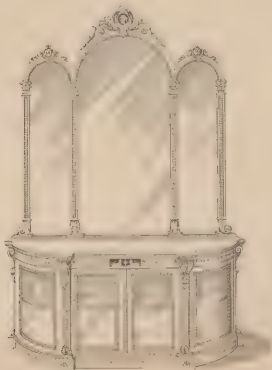
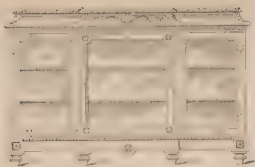




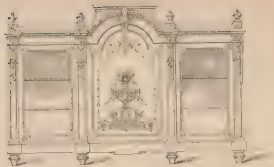


Drawing Room





Drawing Room









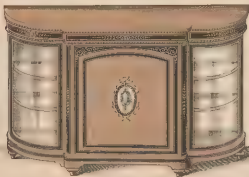
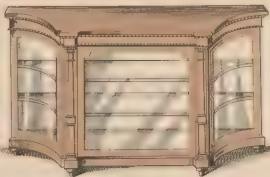
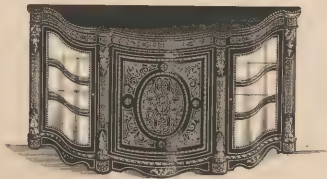
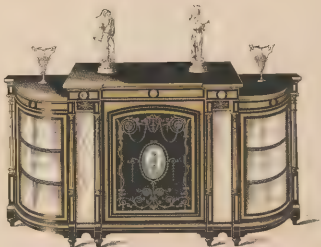
Drawing Room

Fig. 1. 1750

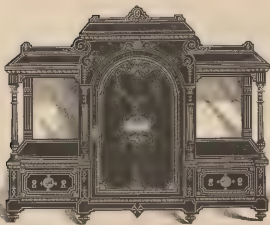
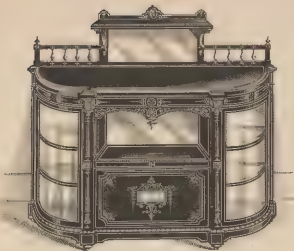




Living Room







Drawing Room

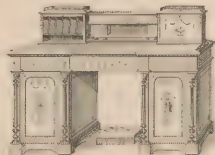




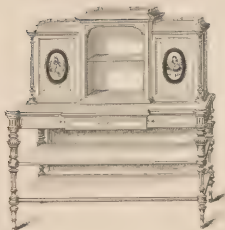
Drawing Room

Drawing Room

Drawing Room



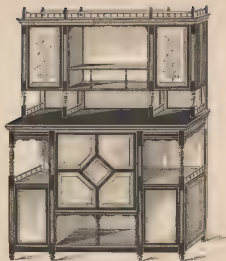


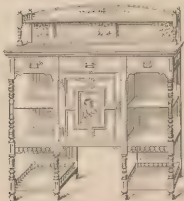
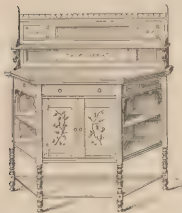




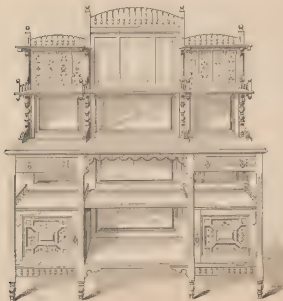
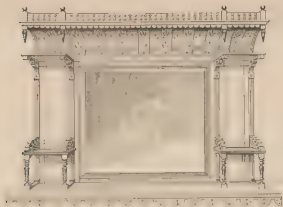












Drawing Room

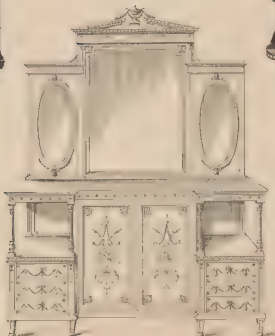
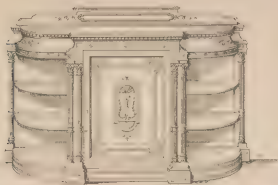


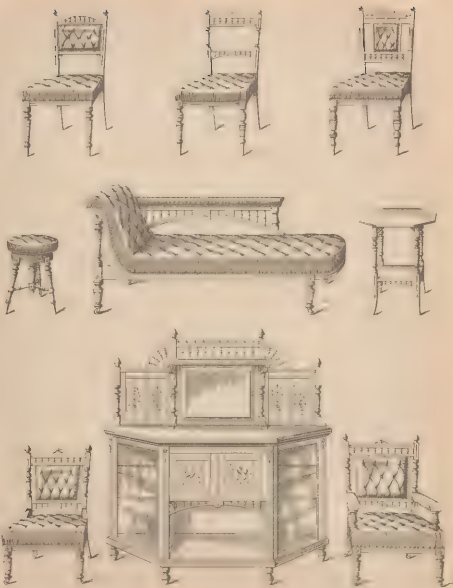
Tableau 10m



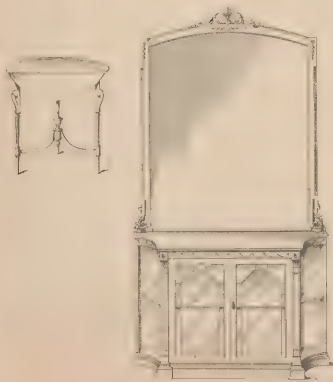
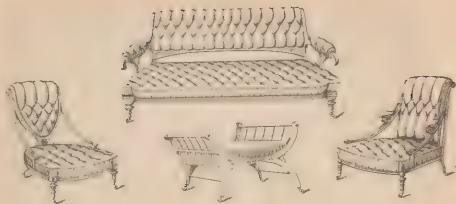
Drawing Room



Drawing Room



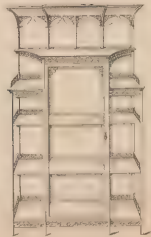
Drawing Room



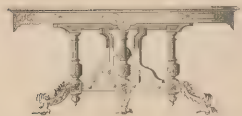
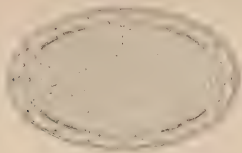
Drawing Room

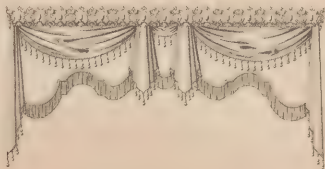
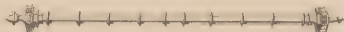
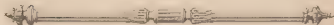


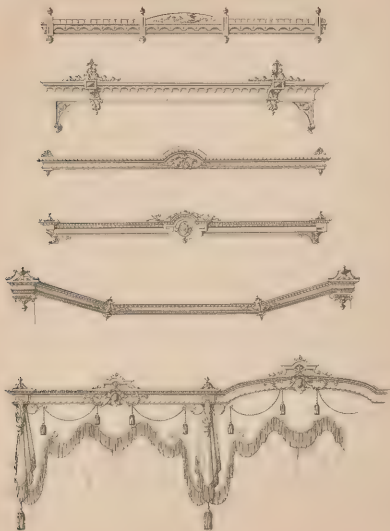


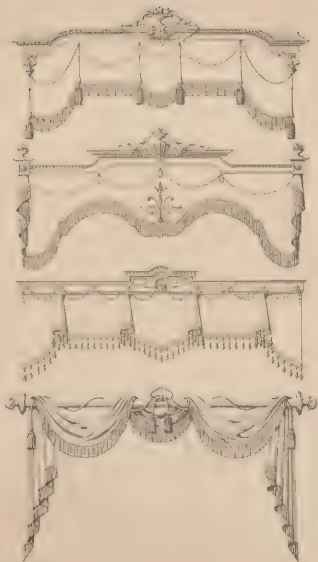


Drawing Room





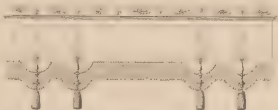
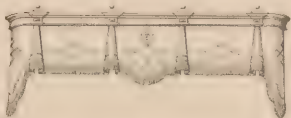




Drawing Room



Leaving Room



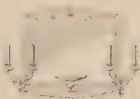


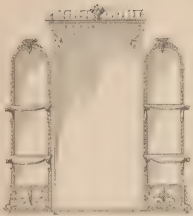


Drawing R. 1

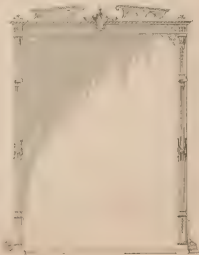
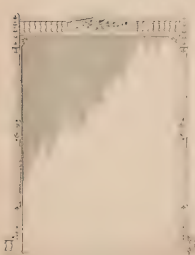
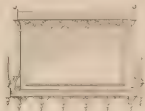


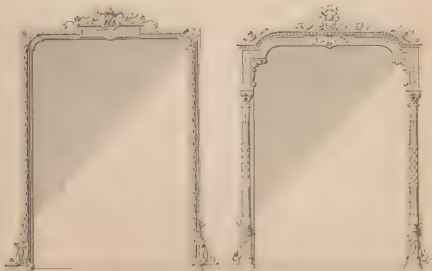


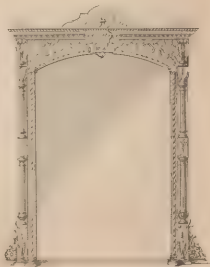
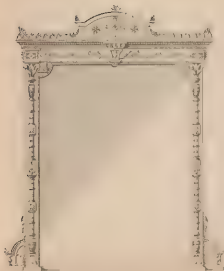


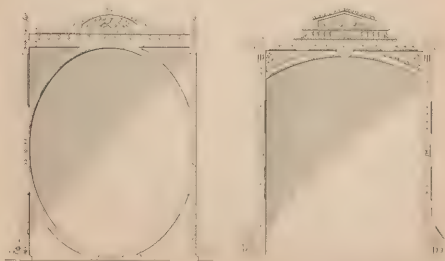
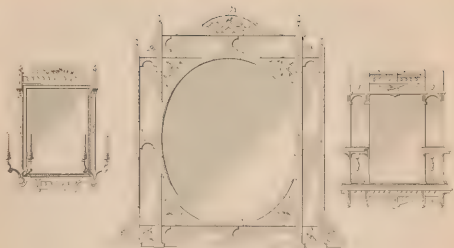


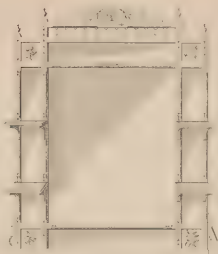
Drawing Room



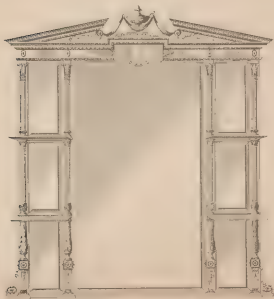












Drawing Room



Drawing Room

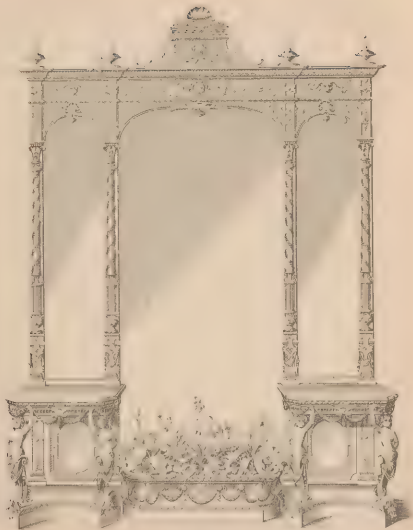


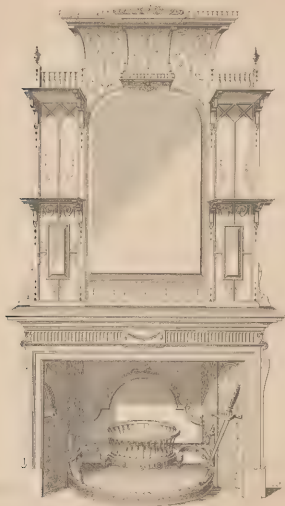






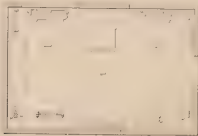
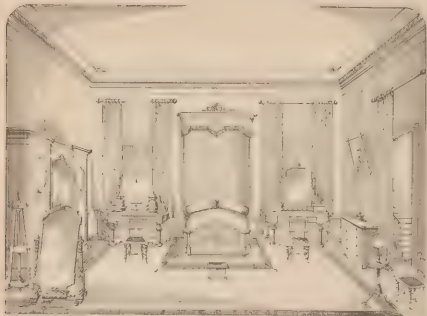






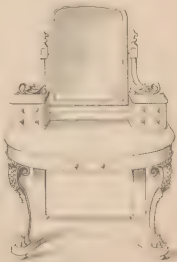
Bed Room Furniture.

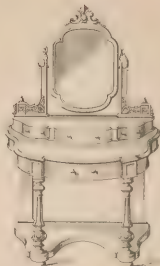
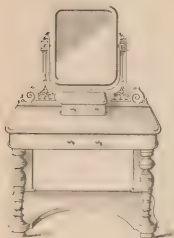
NO.	NAME	SEX	REMARKS	ARTICLE	DESCRIPTION	STYLE	REFERENCE NUMBER
1	Robert	Sealed Letter	Modern	"	Writing	Modern	1640 1641 1642 1643 1644 1645 1646 1647 1648 1649 1650 1651 1652 1653 1654 1655 1656 1657 1658 1659 1660 1661 1662 1663 1664 1665 1666 1667 1668 1669 1670 1671 1672 1673 1674 1675 1676 1677 1678 1679 1680 1681 1682 1683 1684 1685 1686 1687 1688 1689 1690 1691 1692 1693 1694 1695 1696 1697 1698 1699 1700 1701 1702 1703 1704 1705 1706 1707 1708 1709 1710 1711 1712 1713 1714 1715 1716 1717 1718 1719 1720 1721 1722 1723 1724 1725 1726 1727 1728 1729 1730 1731 1732 1733 1734 1735 1736 1737 1738 1739 1740 1741 1742 1743 1744 1745 1746 1747 1748 1749 1750 1751 1752 1753 1754 1755 1756 1757 1758 1759 1760 1761 1762 1763 1764 1765 1766 1767 1768 1769 1770 1771 1772 1773 1774 1775 1776 1777 1778 1779 1780 1781 1782 1783 1784 1785 1786 1787 1788 1789 1790 1791 1792 1793 1794 1795 1796 1797 1798 1799 1800 1801 1802 1803 1804 1805 1806 1807 1808 1809 1810 1811 1812 1813 1814 1815 1816 1817 1818 1819 1820 1821 1822 1823 1824 1825 1826 1827 1828 1829 1830 1831 1832 1833 1834 1835 1836 1837 1838 1839 1840 1841 1842 1843 1844 1845 1846 1847 1848 1849 1850 1851 1852 1853 1854 1855 1856 1857 1858 1859 1860 1861 1862 1863 1864 1865 1866 1867 1868 1869 1870 1871 1872 1873 1874 1875 1876 1877 1878 1879 1880 1881 1882 1883 1884 1885 1886 1887 1888 1889 1890 1891 1892 1893 1894 1895 1896 1897 1898 1899 1900 1901 1902 1903 1904 1905 1906 1907 1908 1909 1910 1911 1912 1913 1914 1915 1916 1917 1918 1919 1920 1921 1922 1923 1924 1925 1926 1927 1928 1929 1930 1931 1932 1933 1934 1935 1936 1937 1938 1939 1940 1941 1942 1943 1944 1945 1946 1947 1948 1949 1950 1951 1952 1953 1954 1955 1956 1957 1958 1959 1960 1961 1962 1963 1964 1965 1966 1967 1968 1969 1970 1971 1972 1973 1974 1975 1976 1977 1978 1979 1980 1981 1982 1983 1984 1985 1986 1987 1988 1989 1990 1991 1992 1993 1994 1995 1996 1997 1998 1999 2000 2001 2002 2003 2004 2005 2006 2007 2008 2009 2010 2011 2012 2013 2014 2015 2016 2017 2018 2019 2020 2021 2022 2023 2024 2025 2026 2027 2028 2029 2030 2031 2032 2033 2034 2035 2036 2037 2038 2039 2040 2041 2042 2043 2044 2045 2046 2047 2048 2049 2050 2051 2052 2053 2054 2055 2056 2057 2058 2059 2060 2061 2062 2063 2064 2065 2066 2067 2068 2069 2070 2071 2072 2073 2074 2075 2076 2077 2078 2079 2080 2081 2082 2083 2084 2085 2086 2087 2088 2089 2090 2091 2092 2093 2094 2095 2096 2097 2098 2099 2100 2101 2102 2103 2104 2105 2106 2107 2108 2109 2110 2111 2112 2113 2114 2115 2116 2117 2118 2119 2120 2121 2122 2123 2124 2125 2126 2127 2128 2129 2130 2131 2132 2133 2134 2135 2136 2137 2138 2139 2140 2141 2142 2143 2144 2145 2146 2147 2148 2149 2150 2151 2152 2153 2154 2155 2156 2157 2158 2159 2160 2161 2162 2163 2164 2165 2166 2167 2168 2169 2170 2171 2172 2173 2174 2175 2176 2177 2178 2179 2180 2181 2182 2183 2184 2185 2186 2187 2188 2189 2190 2191 2192 2193 2194 2195 2196 2197 2198 2199 2200 2201 2202 2203 2204 2205 2206 2207 2208 2209 2210 2211 2212 2213 2214 2215 2216 2217 2218 2219 2220 2221 2222 2223 2224 2225 2226 2227 2228 2229 2230 2231 2232 2233 2234 2235 2236 2237 2238 2239 2240 2241 2242 2243 2244 2245 2246 2247 2248 2249 2250 2251 2252 2253 2254 2255 2256 2257 2258 2259 2260 2261 2262 2263 2264 2265 2266 2267 2268 2269 2270 2271 2272 2273 2274 2275 2276 2277 2278 2279 2280 2281 2282 2283 2284 2285 2286 2287 2288 2289 2290 2291 2292 2293 2294 2295 2296 2297 2298 2299 2300 2301 2302 2303 2304 2305 2306 2307 2308 2309 2310 2311 2312 2313 2314 2315 2316 2317 2318 2319 2320 2321 2322 2323 2324 2325 2326 2327 2328 2329 2330 2331 2332 2333 2334 2335 2336 2337 2338 2339 2340 2341 2342 2343 2344 2345 2346 2347 2348 2349 2350 2351 2352 2353 2354 2355 2356 2357 2358 2359 2360 2361 2362 2363 2364 2365 2366 2367 2368 2369 2370 2371 2372 2373 2374 2375 2376 2377 2378 2379 2380 2381 2382 2383 2384 2385 2386 2387 2388 2389 2390 2391 2392 2393 2394 2395 2396 2397 2398 2399 2400 2401 2402 2403 2404 2405 2406 2407 2408 2409 2410 2411 2412 2413 2414 2415 2416 2417 2418 2419 2420 2421 2422 2423 2424 2425 2426 2427 2428 2429 2430 243

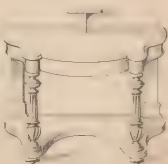
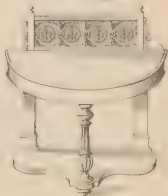




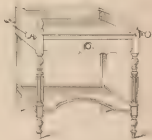
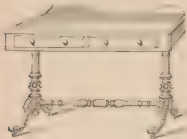
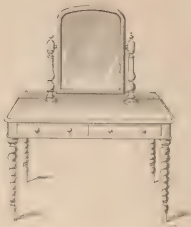
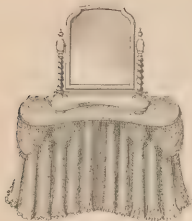


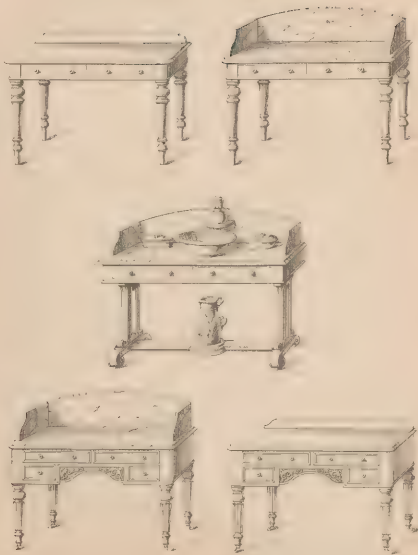




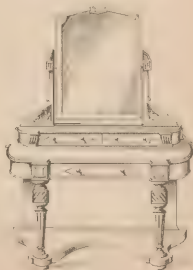
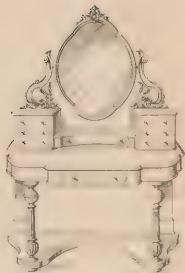


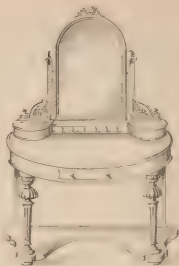
Bedroom

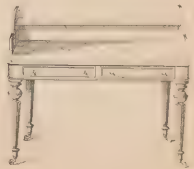
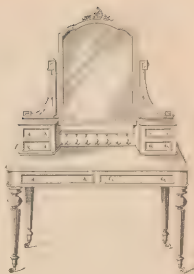
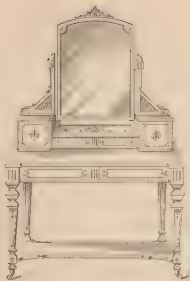


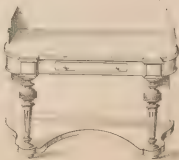
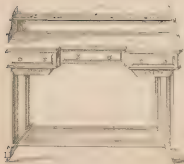
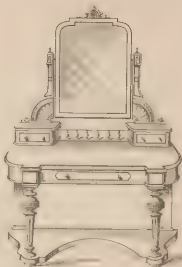
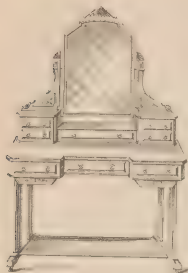


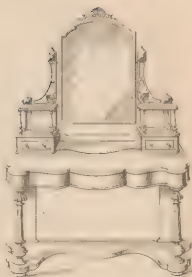


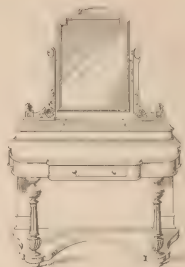
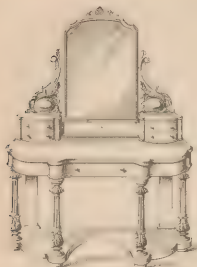


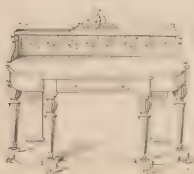
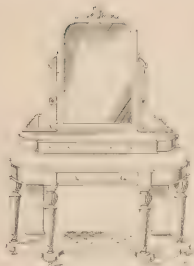


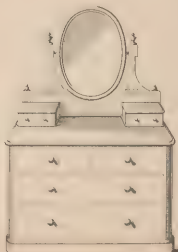
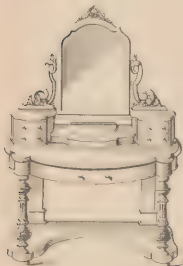


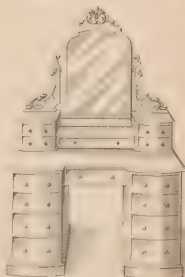
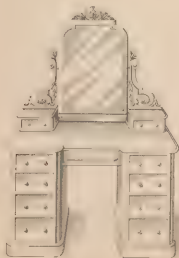
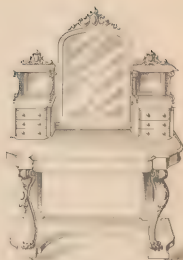
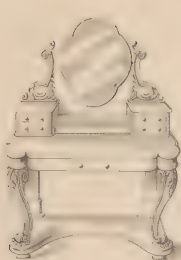


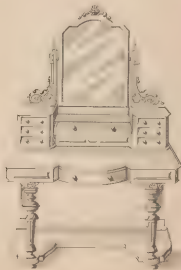
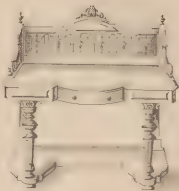






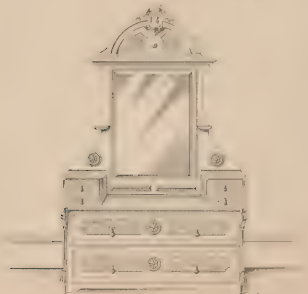


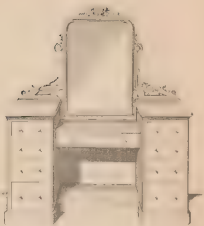
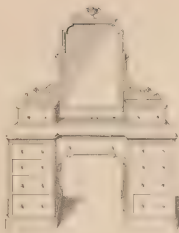


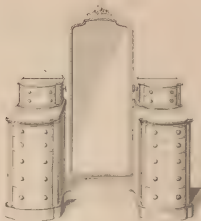


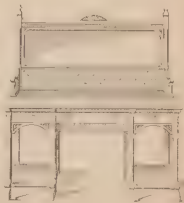
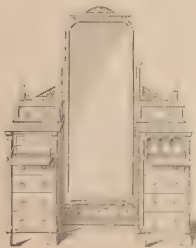
Bedroom

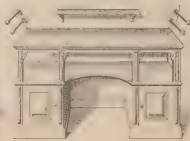
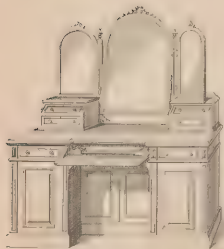






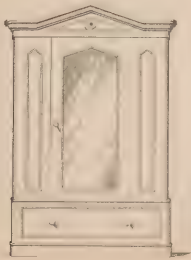


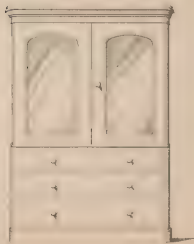


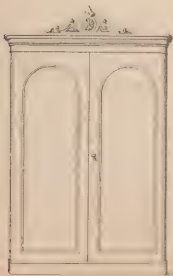






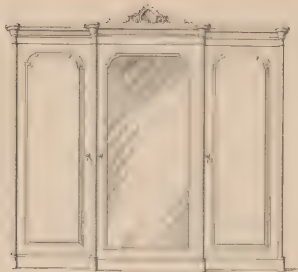


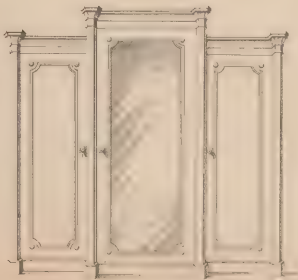


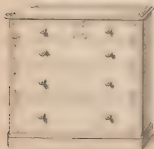
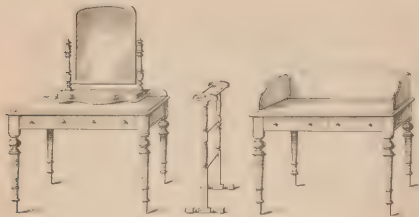


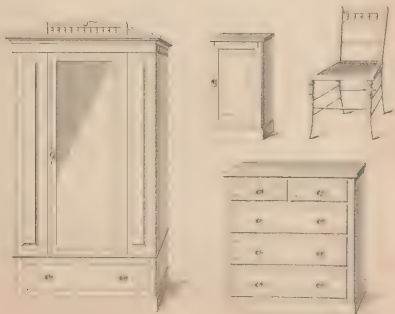
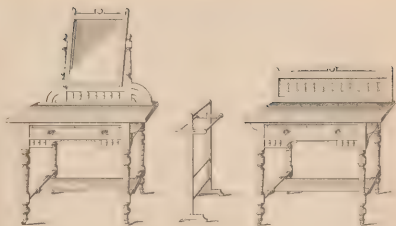




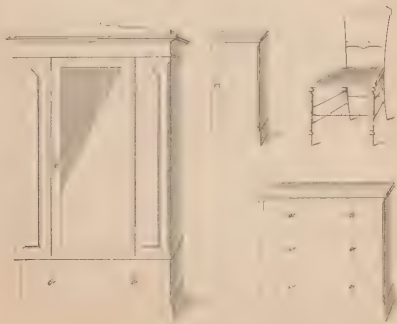
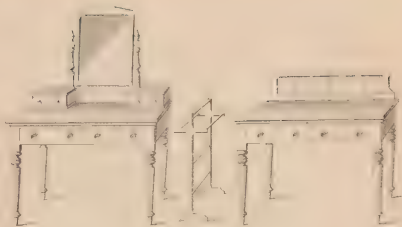


Bedroom

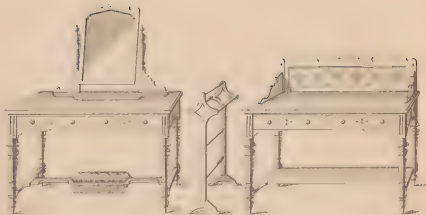


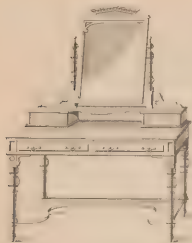


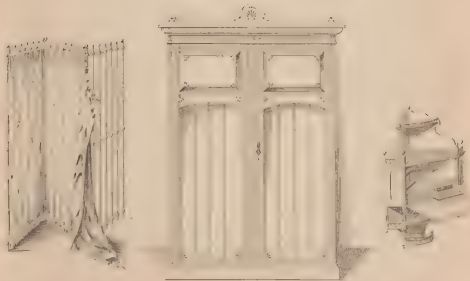
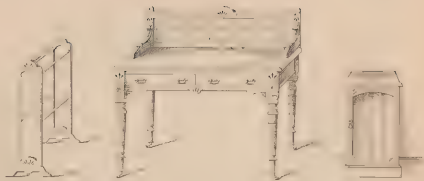




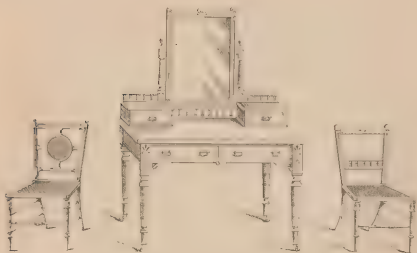


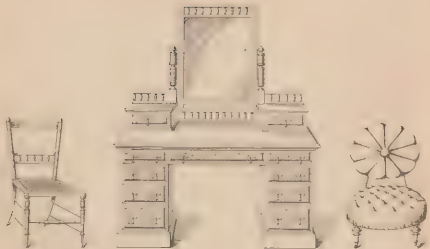


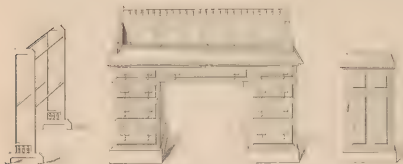




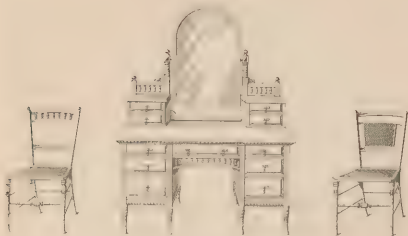
Bedroom



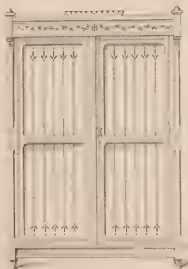


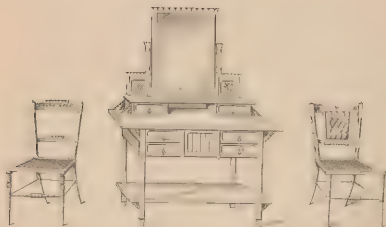


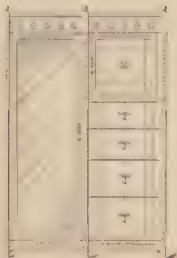
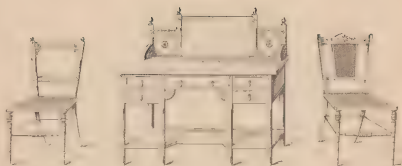


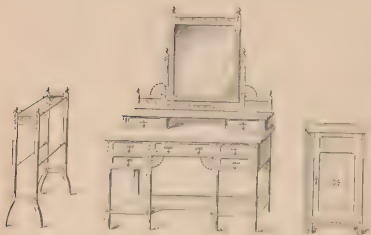


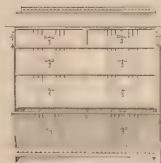
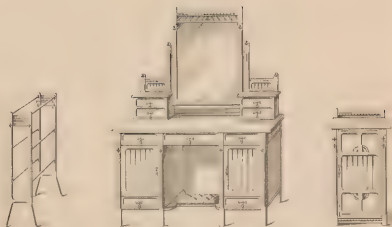
Bedroom

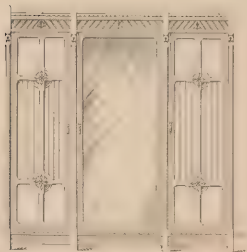
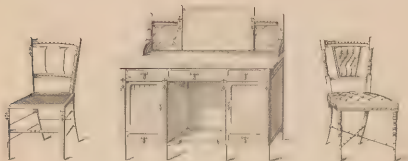










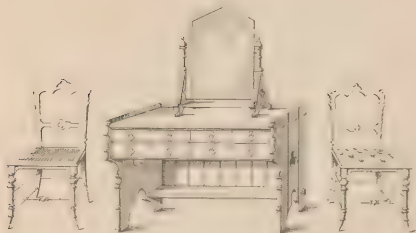


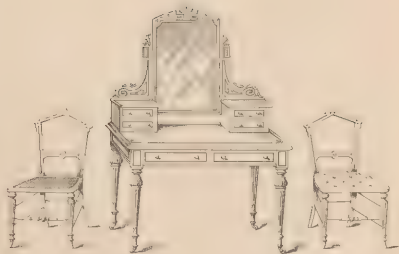


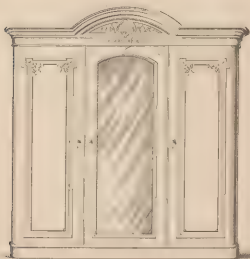
Bedroom



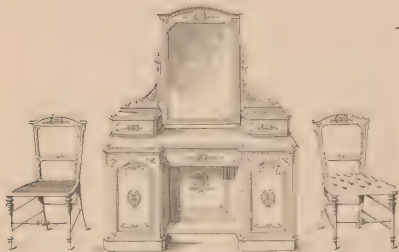


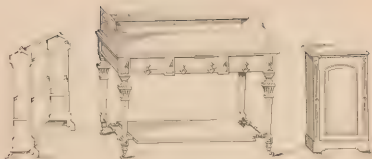






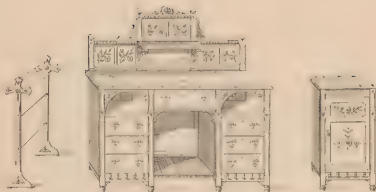


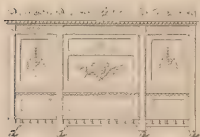
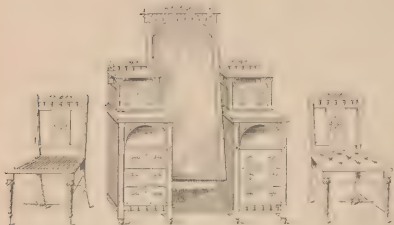


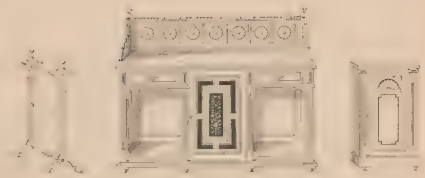


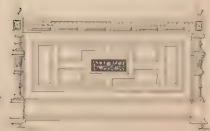
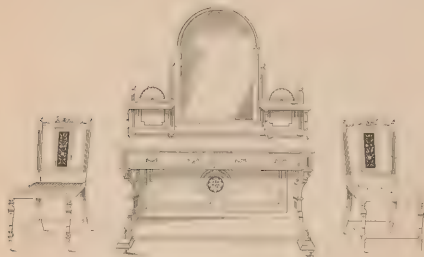


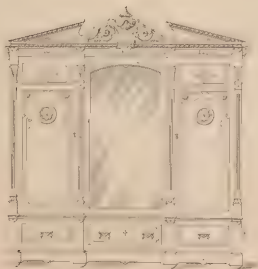
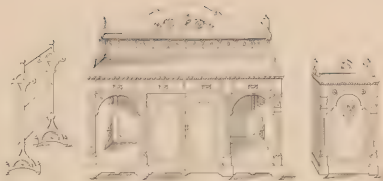
Bedroom

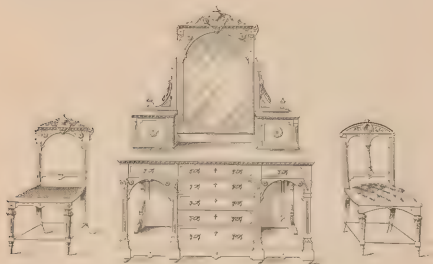




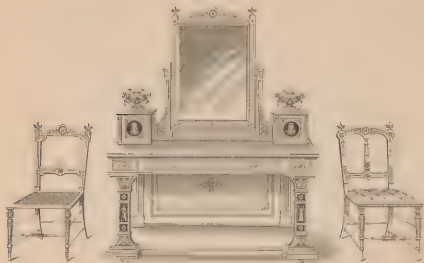








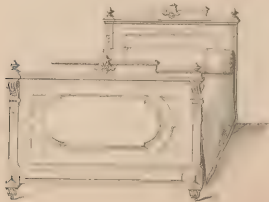




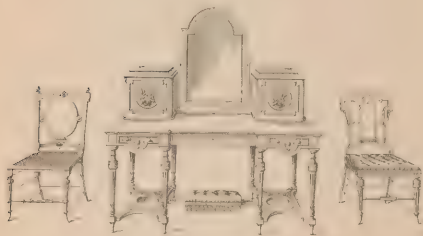
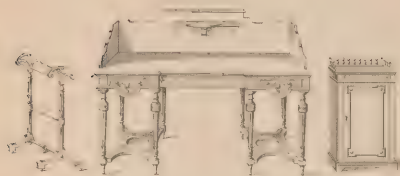


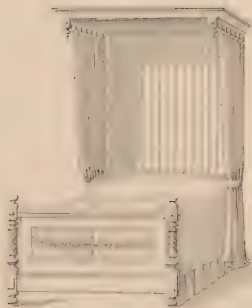




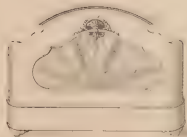


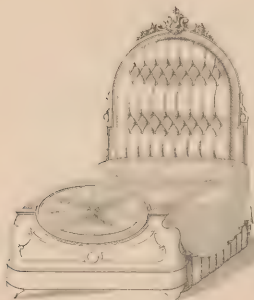




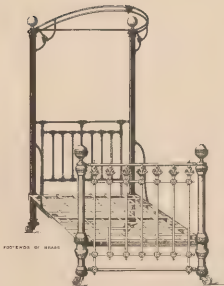




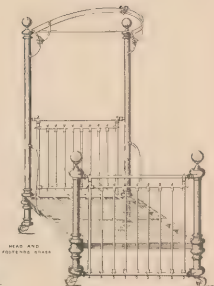




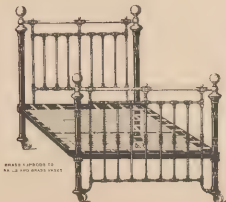
Bedroom



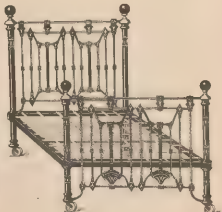
FOOT END OF BRASS

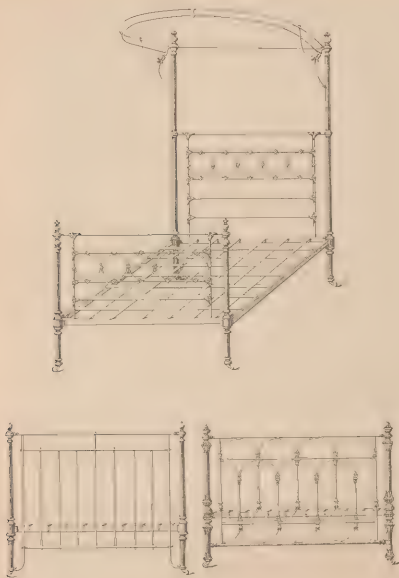


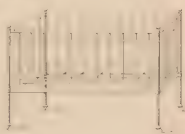
HEAD AND
FOOT END BRASS



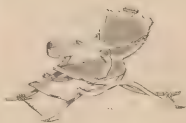
BRASS LYNCHES TO
RE LE AND BRASS INSET

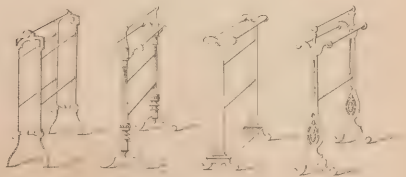
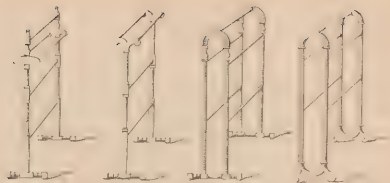


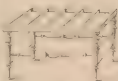
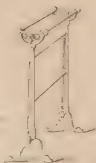
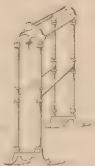




Nursery, &c.



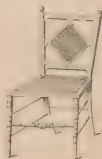


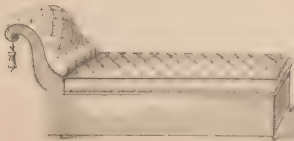


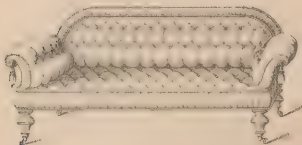
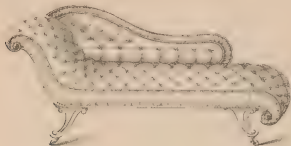


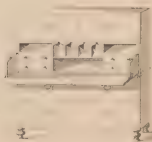


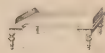


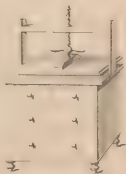
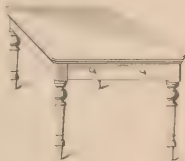
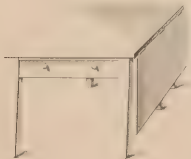


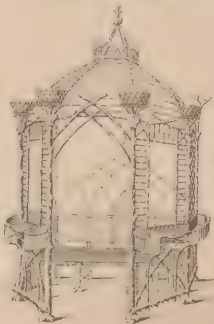
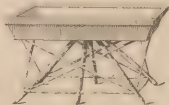












Numerical Index.

THE
LIBRARY OF THE
MUSEUM OF COMPARATIVE ZOOLOGY
AT HARVARD UNIVERSITY
CAMBRIDGE, MASS.





ADVERTISEMENTS.

S. B. WHITFIELD,



NEW YORK EXHIBITION

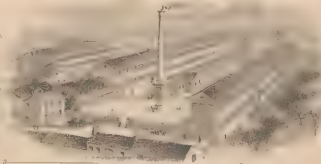
MANUFACTURER OF
METALLIC BEDSTEADS, COTS, CHAIRS, &c.

EXTENSIVE SHOW ROOMS;
EXHIBITION OF GREAT BRITAIN
BRASS AND IRON BEDSTEADS, COTS, CHAIRS, &c.

GLADSTONE WORKS,
WATERY LANE, BIRMINGHAM.

ADVERTISEMENTS.

FURNITURE SILK,
COTTAINE, COTTAINE,
COTTAINE, COTTAINE,



BORDERS

CORDED SATIN
COTTAINE,
AND TAPESTRY

BORDERS
GIMPS
THE OLD FISH TAIL
0.87 1/2 Yds

CURTAIN TIE BACKS
NATY 1/2 1/2 Yds

NEW M. L. BRAINTREE ESSEX

D. WALTERS & SONS,
FURNITURE SILK AND BORDER MANUFACTURERS

Warehouse -43, 44 & 45, NEWGATE STREET, LONDON.

Factories—BRAINTREE, ESSEX; and SUDBURY, SUFFOLK.

SAMPLES OF ANY OF OUR GOODS SENT ON APPLICATION.

E. BATEMAN & Co.,

MANUFACTURERS AND DESIGNERS

UPHOLSTERERS' TRIMMINGS, EMBROIDERED VALANCES

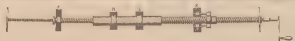
AND
FRINGES,

ARTISTIC AND ANTIQUE LACES, TASSELS, GIMPS, &c.,

AND
ART EMBROIDERERS,

QUEEN'S BUILDINGS, 179, TOTTENHAM COURT ROAD, LONDON, W.

ADVERTISEMENTS.



ORIGINAL DEPÔT FOR THE PATENT DINING TABLE EXPANDER

CARTER & AYNSLEY,

STAIR RODS.

(LATE HENRY CARTER.)

WOOD & BRASS

BRASS HANGER SCREWS

WHOLESALE IRONMONGERS, & RANCE FOLE

CHAIR & COUCH
SPRINGS.

AND

SCREW BOLTS, &c.
&c.

CABINET LOOKS.

Cabinet Brass Foundries,

CORNICES.

BRASS CASED TUBE

54, BISHOPSGATE STREET WITHOUT,

CASTORS

Bush, Organ, and New
Rods

LONDON, E.C.

All kinds of Fencing
Brass Work

RELACQUERING IN ALL ITS BRANCHES.

PARKER BROS.,

PERAMBULATOR AND INVALID CHAIR MANUFACTURERS,

104, 106 & 108, CURTAIN ROAD, LONDON, E.C.



KENT'S KNIFE CLEANERS,

PRICE 25/ TO £14. 14s.

199, HIGH HOLBORN, LONDON, W.C.

STEPHENS' STAINS FOR WOOD.



PREPARATIONS FOR DYEING WOOD IN IMITATION OF OAK, MAHOGANY, ROSEWOOD, SATINWOOD, WALNUT, AND EBONY

Adapted for the interior Doors, on of Rooms, especially for Landing, Halls and as an effective Border round Turkey Carpets.

See how when used with Stain is upon F, X, B, D, and Per L, X, B, D, and Stain is a true test, also, of the quality of the stain.

Best Parquetry and Marquetry work.

For full particulars and a full list of the various stains, send for a copy of the Catalogue, which will be sent free by post on application.

HENRY C. STEPHENS, 191, ALDERSGATE STREET, LONDON, E.C.

ADVERTISEMENTS.

CORTICINE

THIS FLOOR COVERING has for many years been adopted by all the leading Furnishing Houses in the Kingdom. It has been found unequalled in durability, and has almost entirely superseded all the old descriptions of Floor Cloth.

It is a warm, soft, clean, noiseless and thoroughly damp-proof material—inodorous, and of great elasticity.

It is always soft and pliable in the coldest weather, does not shrink, and remains perfectly flat after being laid.

These qualities have gained for the CORTICINE FLOOR COVERING a reputation which has led to its being extensively used on the Continent, in America, and the Colonies.

It is supplied Plain or Printed with Patterns, which for variety and style are unsurpassed.

To be had wholesale only of the Manufacturers,

THE CORTICINE FLOOR COVERING COMPANY,

112, *Queen Victoria Street,*

LONDON.

ADVERTISEMENTS.

The highest Award—Two First Prizes for Grands and Uprights, and also the Special Diploma above all Competitors.

The Cross of the Legion of Honour, and also the Gold Medal, Paris, 1878.

JOHN BRINSMEAD AND SONS' SOSTENENTE PIANOS.

Patented 1852, 1853, 1871, 1873, and 1876, in Great Britain, France, Germany, Austria, Italy, Belgium, and America.

13 TO 20, WIGMORE STREET, W., AND THE "BRINSMEAD" PIANOFORTE WORKS, GRAFTON ROAD, N.W., LONDON, ENGLAND

Have the pleasure to inform Messrs. J. & W. Brinsmead and Co. of the Cross of the Legion of Honour conferred upon the company.

For a full and complete description of the various models of the "SOSTENENTE" system, and for the names of the agents in all parts of the world, please apply to the undersigned.

At the request of the undersigned, the following list of agents is published for the purpose of enabling the public to obtain the names of the agents in all parts of the world.

The Medal of Honor of the Legion of Honour, 1878.
The Gold Medal of the Exposition, Paris, 1874.
The Gold Medal of the Exposition, Paris, 1871.
The Gold Medal of the Exposition, Paris, 1867.
The Gold Medal of the Exposition, Paris, 1863.
The Gold Medal of the Exposition, Paris, 1859.
The Gold Medal of the Exposition, Paris, 1855.
The Gold Medal of the Exposition, Paris, 1851.

ILLUSTRATED LONDON NEWS.

This paper is published weekly, and contains the most interesting and valuable information of the day.

STAFFS.

For the purpose of obtaining the names of the agents in all parts of the world, please apply to the undersigned.

DAILY NEWS.

This paper is published daily, and contains the most interesting and valuable information of the day.

ILLUSTRATED PRICE LIST OF PIANOS FOR SALE, HIRE, AND THREE YEARS' SYSTEM, FORWARDED POST FREE ON APPLICATION

JAMES WHITFIELD,

MANUFACTURER OF EVERY DESCRIPTION OF

CABINET MAKERS' BRASS FOUNDRY,

38 AND 39, OXFORD STREET,

BIRMINGHAM.

WHITFIELD'S

FIRE AND BURGLAR-PROOF SAFES,

IRON DOORS, LOCKS, &c.

PRICE LISTS FREE.

VIADUCT WORKS, OXFORD STREET BIRMINGHAM

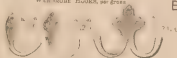


ADVERTISEMENTS.

LONDON SHOW ROOMS—140, QUEEN VICTORIA STREET, CITY

T. KENDRICK,
SUMMER WORKS, SUMMER LANE,
BIRMINGHAM.

WARRANTED RUBBER, &c. &c.



17	19	21	13	15	18	14	24	2
24	29	31	121	229	25	34	38	43
37								



K. 1002
18 11. 22
25 10 3 40
414 404 509 834



K. 1001
18 11. 22
25 10 3 40
414 404 509 834

RINGS, 6-6, 7-6, 9-13, 10-12, 14-17, 21-25
per set

KENDRICK'S
PATENT SPRING COIL.
"THE NOVELTY."

May be had of all UPHOLSTERERS, CABINET MAKERS and BABY LINEN ESTABLISHMENTS
IN THE UNITED KINGDOM

For Prices of the Catalogue, &c. apply to T. KENDRICK GENERAL CARRIAGE & ROYAL WORKS, LEICE STREET, BIRMINGHAM



JOHN S. DEED & SONS,

451, OXFORD STREET, LONDON, W.C.,

MANUFACTURERS OF

MOROCCO LEATHER AND SKIN RUGS.

PRIZE MEDALS—

LONDON, 1851; NEW YORK, 1853; PARIS, 1855; LONDON, 1862; PARIS, 1867

GOLD AND SILVER MEDALS PARIS UNIVERSAL EXHIBITION, 1878

Special care given to the PREPARATION and FINISHING of LEATHER for EXTREME CLIMATES.



